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THE

ECLECTIC

PIANO-FORTE

SCHOOL.

ARRANGED FROM THE

Works of the Best European Composers,

NAMELY,

Cramer, Clementi, Herz, Hunten, Beyer, Burgmuller, Czerny, Bertini, Moscheles, Diabelli, Kalkbrenner, A. Schmitt, Wallace, Rosellen, &c.

WITH SELECTIONS FROM

POPULAR AMERICAN AUTHORS.

THE WHOLE FORMING

AN ELEMENTARY AND PROGRESSIVE COURSE OF INSTRUCTIONS,

WITH

SCALES, EXERCISES, AND PIECES CAREFULLY FINGERED,

ACCORDING TO THE LATEST AND MOST APPROVED METHOD.

BY

W. C. PETERS.

PUBLIC LIBRARY
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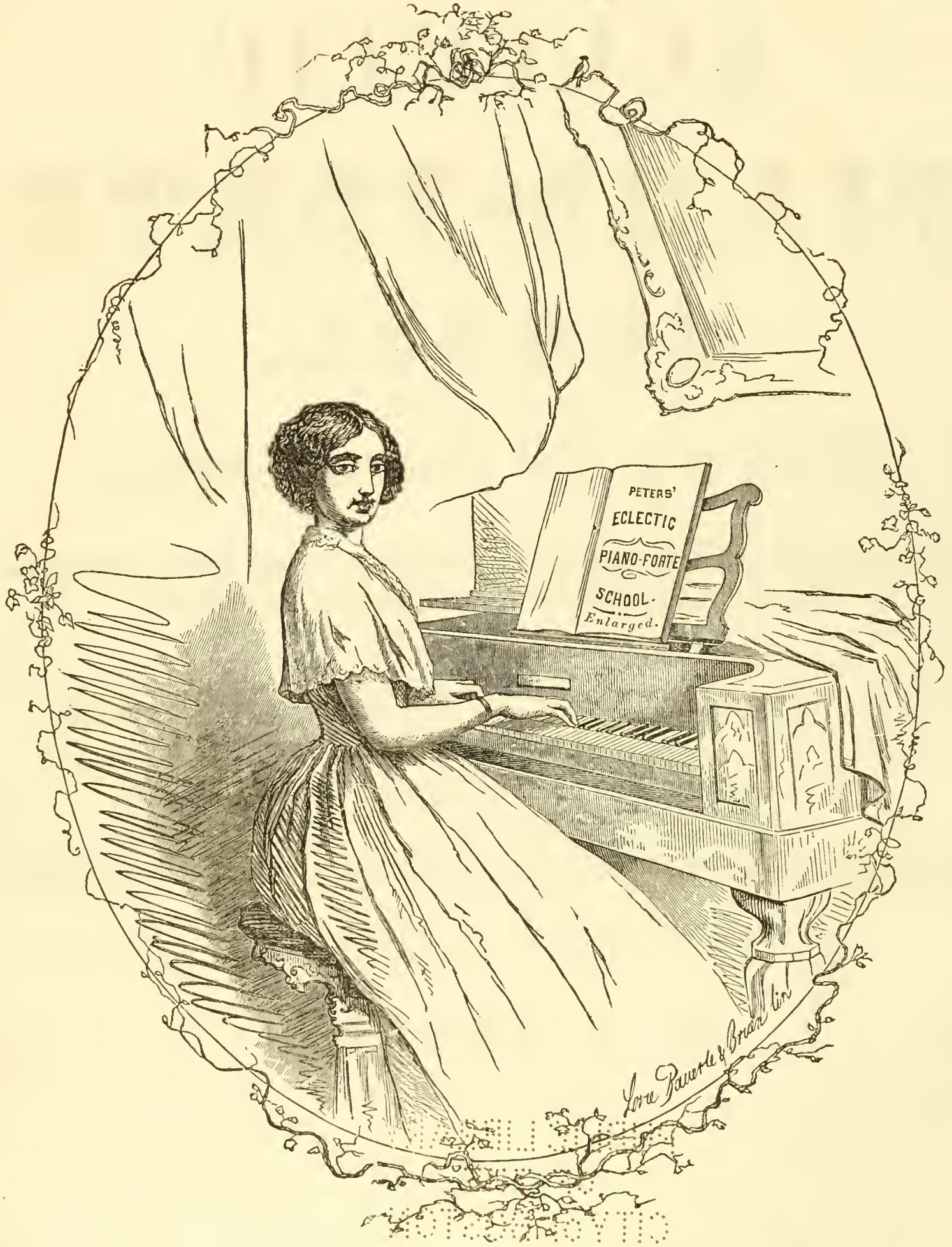


PREFACE.

In presenting to the public "Peters' Eclectic Piano-forte School," revised and improved, the Author desires to state briefly his motives for adding one more to the many valuable instruction books already in the market.

There is a large and increasing demand for a Piano-forte Instruction book, in which the Elements of Music, the value of the Notes, the divisions of Times, and the exercises and studies are more pleasing and inductive.

The point aimed at has been, to supply, as far as possible—without increasing the price usually charged for works of a similar description—the deficiencies complained of. To this end, the best authorities have been consulted, and the author giving the most satisfactory explanation of the particular subject under discussion, has been adopted.

As the title page indicates, the materials for "The Eclectic Piano-forte School" have been selected from various sources. In making the selections, great care has been taken to cull from those composers only, whose published works have received the seal of public approval.

There can be no doubt that the student will be more benefitted by studying the works of a dozen good composers, than by confining himself to the compositions or arrangements of any one of the number. To avoid the mannerism consequent to those who confine themselves to the writings of some particular author, the matter in the Eclectic has been selected from the works of the rich galaxy of names that adorn the title page.

The various exercises and pieces are arranged in a progressive order; yet, the age or talent of the pupil, or the necessity of eradicating some bad habit or incorrect mode of fingering, may render it expedient for the teacher not only to deviate from the course laid down, but to introduce such other pieces, as will correct the evil.

The Author by no means desires to create the impression, that the pupil, having mastered the contents of this work, has completed his musical education; yet, it is believed that he will have acquired a sufficient degree of knowledge and skill to perform the classic works of Cramer, Clementi, Hummel, Haydn, Mozart, Beethoven, &c., many of whose works are published in this country.

The rules given for the most correct mode of fingering—the exact performance of the Appoggiatura, the Acciaccatura, the Trill, &c.—will, it is hoped, be found both useful and interesting.

The student is particularly referred to "The Elements of Thorough-Base," in the Appendix; it is merely intended, however, as an introduction to the works of Czerny, Marx, Weber, Burrowes, &c.; yet it is believed that the explanations given will throw some new light on this most important branch of a good musical education.

In the former editions of the Eclectic, a series of easy and progressive songs were added. To meet the wishes of many teachers, some of these songs have been transferred to two smaller works, entitled "Sofge's Piano-forte School," and "Peters' Melodeon School."

In the present edition, twenty four pages have been added as an appendix. "*Diabelli's Melodious Exercises for Teacher and Pupil*" should be used supplementary to the Twenty Favorite Melodies ending at page 43. The "*Favorite French Air,*" is intended as a continuation to the Progressive Recreations on popular Melodies ending at page 69. The "*Grande Valse Brillante*" may be used after study No. 8, ending with page 121, and the "*Exercises in Velocity by Czerny*" are intended as daily exercises, to be used at such times as the Teacher may direct.

In conclusion, the Author would state, that, in his opinion—based on a twenty years' experience as a Piano-forte Teacher—the foundation of a thorough musical education consists: *First,* In the ability of the Pupil t analyze a composition before performing it, by pointing out to the Teacher the *key,* the *mode* and the number of *counts* to be made in each measure; *Second,* To count the time; *Last, To count aloud.* The basis being thus firmly laid, the superstructure, with the aid of a competent Teacher, will, in time, be developed in all its beautiful proportions.

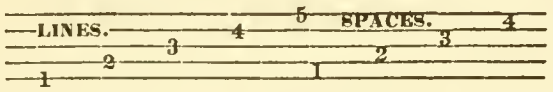
THE ELEMENTS OF MUSIC.

THE NOTES, THE CLEFS, AND THE GAMUT.

ALL musical sounds which the ear can embrace, have been determined, noted, and classified. They are called by these seven words: *do, re, mi, fa, sol, la, si;* or by the letters C, D, E, F, G, A, B.

Each of these different sounds, as well as the characters which represent them, bear the generic term of NOTE.

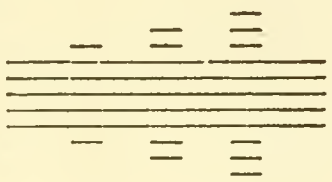
The notes are written on or between five parallel *Lines*, which form a STAVE. The intervals between the lines are called *Spaces*.



LEGER LINES are written above or below the stave, when those of the stave are insufficient.

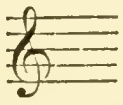
LEGER LINES ABOVE.

LEGER LINES BELOW.

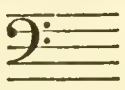


The notes, without regard to their form, are distinguished, as to mere sound, by their position on the stave. To establish their names, it is also necessary that a sign, called a CLEF, should be placed at the beginning of each stave.

CLEF OF SOL, or G, or TREBLE CLEF.

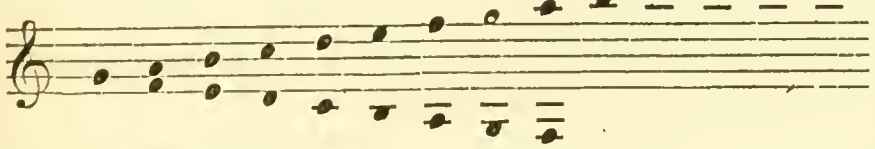


CLEF OF FA, or F, or BASS CLEF.



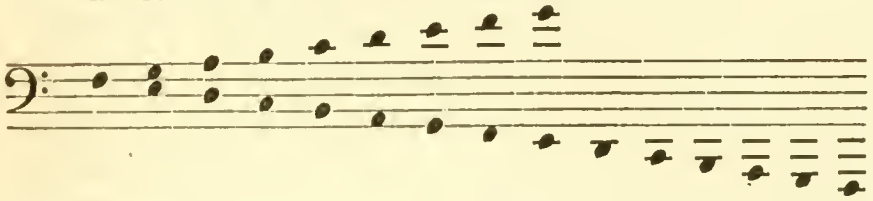
Examples of the Clefs of SOL, *or* G, *and* FA, *or* F, *which are the Ones generally used in modern Music.*

G A B C D E F G A B C D E F
sol la si do re mi fa sol la si do re mi fa



G F E D C B A G F
sol fa mi re do si la sol fa

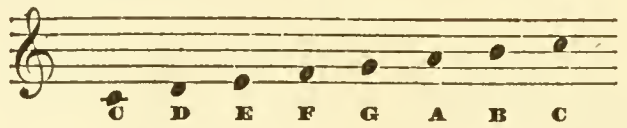
F G A B C D E F G
fa sol la si do re mi fa sol



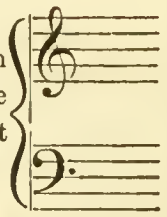
F E D C B A G F E D C B A G F
fa mi re do si la sol fa mi re do si la sol fa

☞ *The elementary matter is taken from* HUNTEN & HERZ.

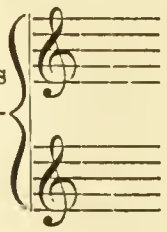
The union of these seven notes in their regular order, with the repetition of the first, forms the GAMUT.



Piano-Forte, Melodeon, and Organ Music, is written on two staves connected by a BRACE; the upper stave serves for the Clef of *sol*, or G, and the lower for that of *fa*, or F.



Music for the Flute, Violin, Clarionet, Guitar, &c., is written in the sol, or G Clef. The Brace is used, however, in Duetts, for two Flutes, Violins, &c.

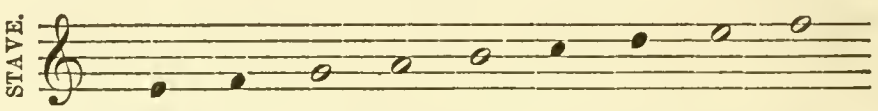


MUSICAL NOTATION.

Musical notation is the art of delineating to the eye *sounds, silence,* and *rhythm.*

To represent the complete ladder of musical sounds, it is agreed upon to use *five parallel horizontal lines*, which, together, are denominated the *Stave.* It will be seen that the lines and spaces are counted from the lowest upwards. The small, round dots, black or white, which are traced on the lines and spaces, are called *Notes*, and represent the intonation of sounds.

EXAMPLE.

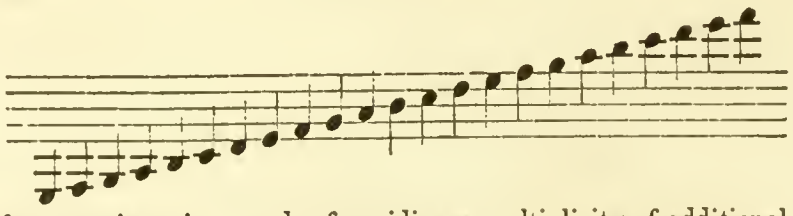


E F G A B C D E F

It may be easily conceived that five lines cannot, in themselves, contain all the notes of the musical ladder, which is composed of seven octaves. To render them sufficient, three modes have been adopted: first, *additional lines;* secondly, *Clefs;* thirdly, *Sharps* and *Flats.*

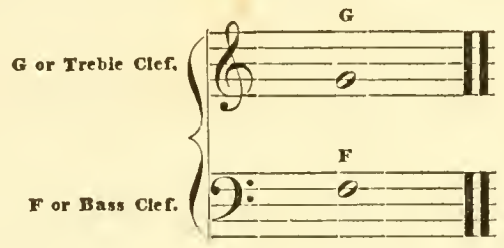
Additional lines are only an accidental supplement to the lines of the stave, when they of themselves are not sufficient; that is to say, when the sounds, acute or grave, ascend or descend beyond its compass. Each serves but for one note, and they are traced parallel with the stave, of which they mark the distinction.

EXAMPLE.



Clefs are an ingenious mode of avoiding a multiplicity of additional lines; and thus of facilitating the reading of music by restoring to the stave the sound which would go beyond its limits.

Music for the Piano-Forte is written on two staves; one in the G or *Treble clef*, the other in the F or *Bass clef*. The following example indicates the form and position of each *clef*.



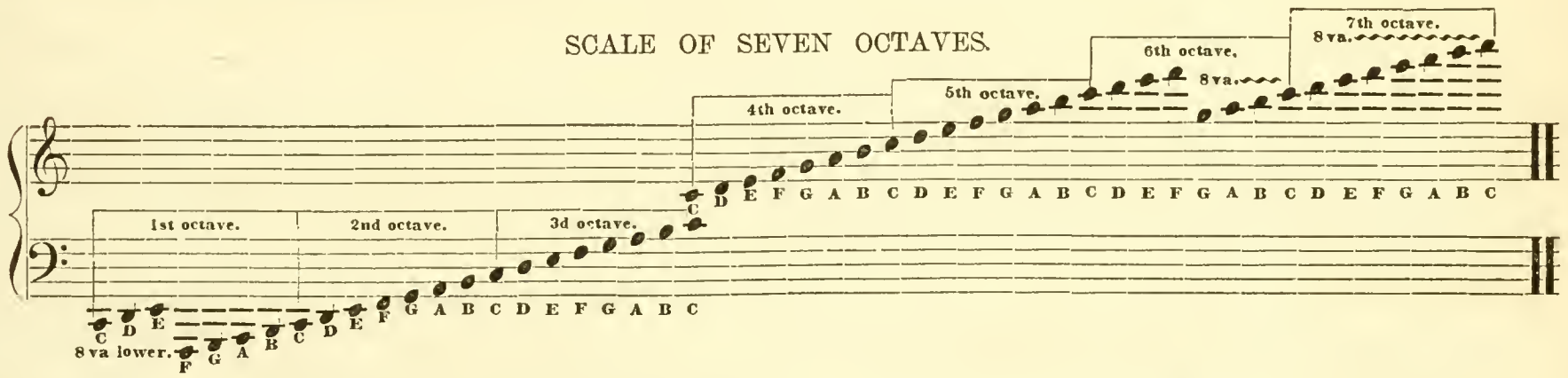
The *G clef*, placed on the second line, transfers to the stave those sounds which are *acute*, and indicates the note G.

The *F clef*, placed on the fourth line, transfers to the stave those sounds which are *grave*, and indicates the note F. The *accolade* or *brace*, which unites the two staves, expresses the agreement and simultaneousness of the sounds and bars which they contain.

The *C clef* transfers to the stave those sounds which are *intermediate;* but, being no longer used in piano-forte music, we abstain from describing it.

Any clef whatever, by fixing the name and place of a single note, determines the names and places of all the others, since they follow each other invariably, in the direct or inverse order of the scales; thus, taking all the degrees, ascending or descending, of a *seven-octave piano*, commencing and ending on C, we obtain the following:

SCALE OF SEVEN OCTAVES.

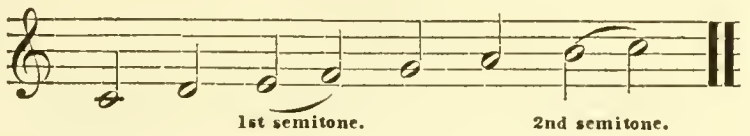


The scale, as we have said, is composed of five tones and two semitones, which make twelve semitones for the entire scale. By the aid of *Sharps* (♯), and *Flats* (♭), the whole musical ladder may be represented in semitones, without augmenting the number of lines in the staff.

The sharp elevates, and a flat lowers, the note which it precedes a semitone. A *Natural* (♮) annuls the effect of a sharp or flat, and restores to a note its natural intonation.

We have observed that, in the *Scale of C*, the two semitones are placed, one between the third and fourth degrees, the other between the seventh and eighth.

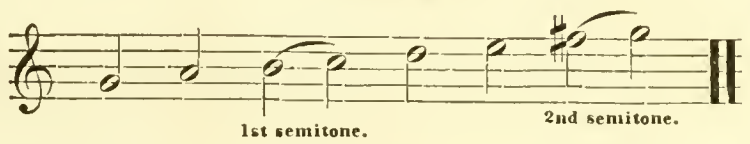
EXAMPLE.



To bring the scales of D, E, F, G, A, and B, to the type of the scale of C—that is to say, to give to the two semitones, in every scale, the rank they occupy in the scale of C—we use sharps and flats.

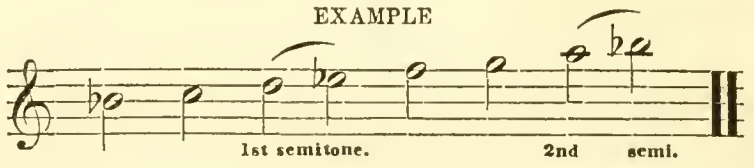
By means of these signs, every scale is assimilated to the scale of C, and presents the same order of intervals. Thus, we assimilate the scale of G to that of C by elevating F a semitone, by means of a sharp.

EXAMPLE.



We assimilate the scale of B flat to that of C by lowering the B and the E a semitone, by means of flats.

EXAMPLE



In order to avoid the repetition of the sharps and flats which determine the key, throughout the whole of a piece of music, they are placed after the clef, and thereby announce that the notes which correspond to them, by their position on the stave, must be, in every octave, elevated or lowered a semitone, unless a natural should appear to replace them.

Sharps succeed each other, and are placed after the clef, by ascending fifths, beginning from F sharp.

EXAMPLE.

F♯, C♯, G♯, D♯, A♯, E♯, B♯.

Flats succeed each other by descending fifths, beginning from B flat; so that their order is contrary to that of sharps.

EXAMPLE.

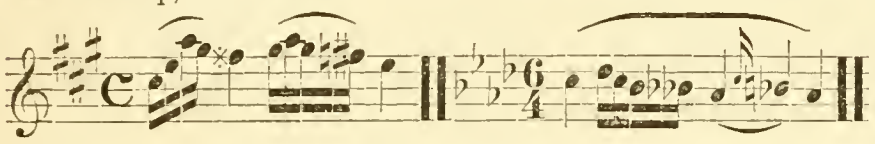
B♭, E♭, A♭, D♭, G♭, C♭, F♭.

Sharps and flats are also employed accidentally in the course of a piece of music; in such cases, their effect is confined to the bar in which they may be found. However, when the last note of a bar is preceded by a sharp or flat, and prolonged into the following bar, the effect of the sharp or flat accompanies it without the necessity o repeating the sign.

EXAMPLE.

Certain rules in harmony require the employment of the *Double Sharp* (𝄪), which elevates a note two semitones; and the *Double Flat* (𝄫), which lowers it two semitones. These double signs, being purely accidental, are never placed after the clef.

In general, those notes only, already affected by the simple sharp or flat, receive the double sharp or flat;[1] and once marked with these double signs, the natural can only restore them to their anterior state of simple sharp or flat notes; thus we understand the signs ♮♯, ♮♭, natural sharp, natural flat.

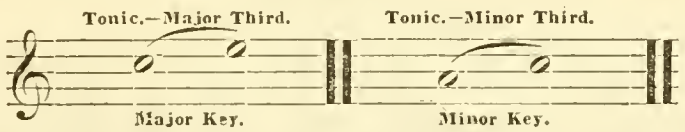


OF KEYS.

A key is the situation of a scale with regard to the distribution of the tones and semitones of which it is composed. There are two keys, the *Major* and the *Minor*. The *major key* is that in which the third note of the ascending scale forms a *major third* with the tonic; the *minor key* is that which forms a *minor third*.

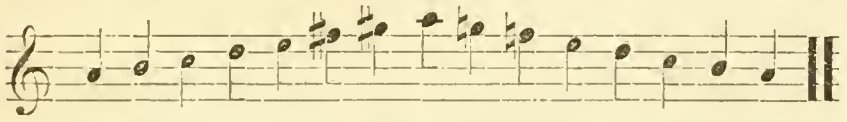
The major third is the interval of two tones; the minor third, the interval of a tone and a semitone.

EXAMPLE.



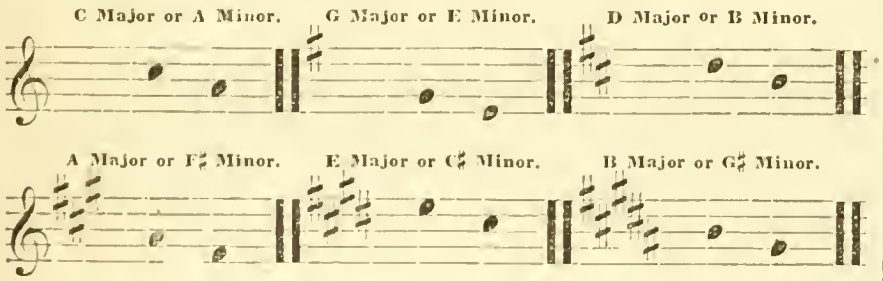
There is between two keys another characteristic difference; in the major keys, whether the passages or phrases be executed in the ascending or descending order of the scale, the same series of intonations are used; in the minor keys, the intonations are changed, inasmuch as the sixth and seventh, which, in the ascending scale, are major, become minor in the descending.[2]

EXAMPLE.



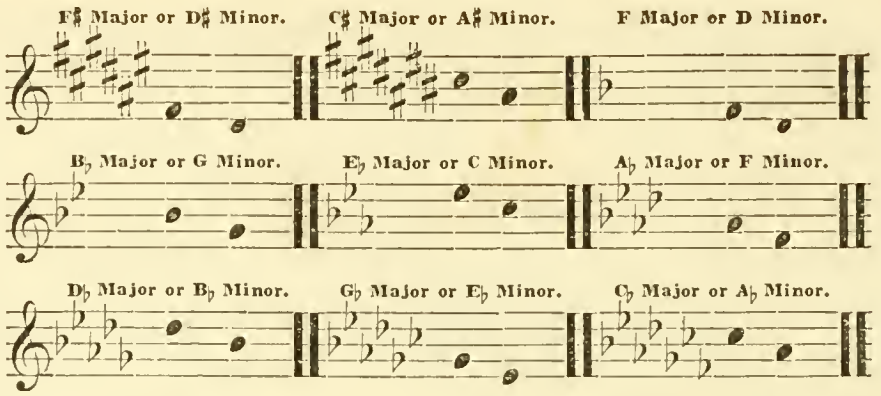
Every major key has a *relative* minor, and every minor key a *relative* major. The relative of the major key is situated a minor third below the tonic or key-note; so that the key of C major has A minor for relative, and the key of A minor has C major for relative. In the same manner, the relative of G major is E minor; and that of E minor is G major, and so on with every other key.

The major and minor keys being bound together by a relation of common harmony, the sharps and flats, indicating the major key, serve equally for that of the relative minor, as may be seen by the following examples:



[1] When the 𝄪 or 𝄫 affects a note already sharp or flat, it merely elevates or lowers it a semitone.

[2] The minor scale, ascending or descending, is subject to *certain variations*, of which we shall speak in the chapter relating to scales.



But the number of sharps or flats placed after the clef being insufficient to distinguish the major keys from their relative minors, and the converse, the musical feeling acquired by habit, is the best guide to follow in this respect.

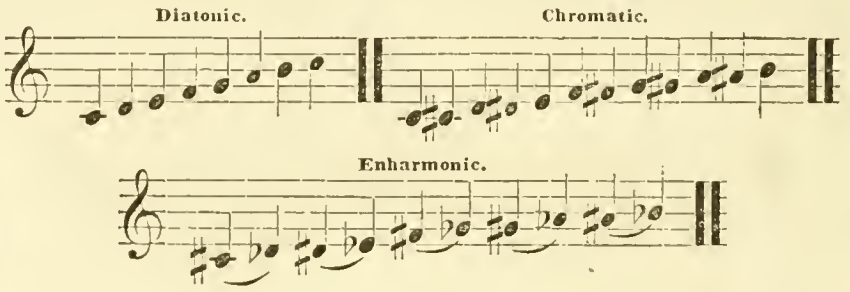
However, there is an important way generally applicable, by which this distinction may be made. It consists in observing whether the leading or sensible note of the minor key makes its appearance on the first bar; in such cases, the key is minor. Whether major or minor, it may be known by the tonic, which appears, in general, at the beginning and end of a piece of music.

OF THE DIATONIC, CHROMATIC, AND ENHARMONIC SYSTEMS.

Musical sounds, considered with regard to intonation, comprehend three systems or kinds, the *Diatonic*, *Chromatic*, and *Enharmonic*.

The diatonic system is based upon the natural intonations of the scale; the chromatic system on the usage of semitones represented by sharps and flats; and the enharmonic system, on the change of the name and degree of notes, without changing their intonation: I say, *without changing it;* for, though the voice and instruments with moveable intonations, such as the flute, violin, &c., can make so slight a difference felt, the Piano-Forte. an instrument with fixed intonations, is incapable of expressing it.

EXAMPLE IN THE THREE SYSTEMS.



OF DURATION OF SOUNDS AND OF SILENCE.

Hitherto, we have only spoken of the extent and divisions of musical sounds, of their notation, and of their intonation with regard to the keys and systems to which they belong. We shall now treat of the *duration of sounds and of silence.*

Musical effect is indebted as much to the employment of silence as to the combination of sounds; for, whatever space of time we may allot to the prolongation of sound, may also, in an equal degree, be conceived of the prolongation of silence. Hence the necessity, in writing music, of signs to mark the duration of silence, equivalent to those which stand for the duration of sounds. Both may be reduced to a common system: we shall explain them simultaneously, and give an example in which both are combined, in order to make their analogy the more striking.

The duration of sounds and of silence is divided into *relative duration* and *absolute duration.*

RELATIVE DURATION.

By *relative duration* is understood, that which a sound has in comparison with other sounds, or a rest (or silence) with other rests. It is independent of the movement. Thus, whatever the degree of quickness or slowness indicated, the sounds and rests remain, with regard to each other, in the proportion indicated by the following table of their relative duration, and the signs which represent it.

Whole Note, ... or Semibreve.

Half Note, ... or Minim.

Quarter Note, ... or Crotchet.

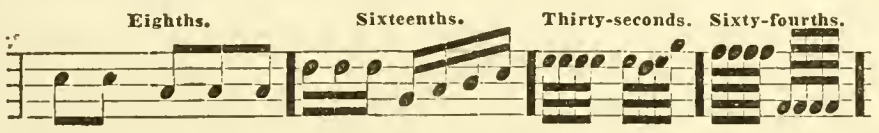
Eighth Note, ... or Quaver.

Sixteenth Note, ... or Semiquaver.

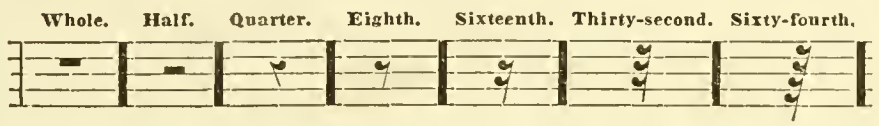
Thirty-second Note, . . or Demi-semiquaver.

Sixty-fourth Note, . . . or Hemi-demi-semiquaver.

When two, three, or more eighth, sixteenth, thirty-second, or sixty-fourth notes follow each other, they are joined together, as:



RESTS.



TIME TABLE OF NOTES AND RESTS.

A Whole Note is equal to two Halves.	𝅝	𝄻
A Half is equal to two Quarters.	𝅗𝅥	𝄼
A Quarter is equal to two Eighths.	♩	𝄽
An Eighth is equal to two Sixteenths.	♪	𝄾
A Sixteenth is equal to two Thirty-seconds.	𝅘𝅥𝅯	𝄿
A thirty-second is equal to two Sixty-fourths.	𝅘𝅥𝅰	𝅀

A whole note 𝅝 is equal to 2 𝅗𝅥, or 4 ♩, or 8 ♪, or 16 𝅘𝅥𝅯, &c.

A whole rest 𝄻 is equal to 2 𝄼, or 4 𝄽, or 8 𝄾, or 16 𝄿, &c.

In the above table, the first sign is called a whole note, expressing the unity of duration. The signs which follow represent the fractions of this unity, and these fractions succeed each other, dividing by *two* as far as $\frac{1}{64}$ of the whole note, the last fraction in general use.

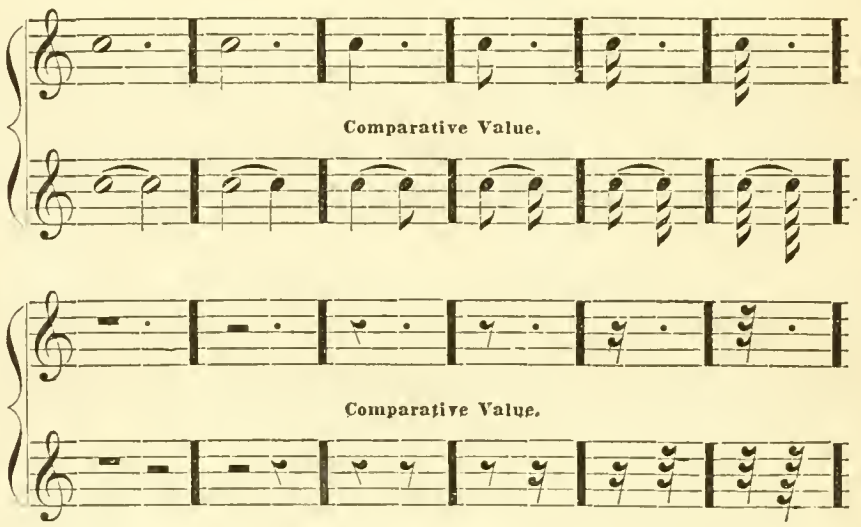
DOTS, PAUSES, TRIPLETS, DOUBLE TRIPLETS, &c.

The signs of the relative duration of sound or of silence can be augmented or diminished in value by certain accessory signs annexed to them, which are *augmentative* and *diminutive*.

The augmentative accessory signs are the *Dot* and the *Pause*.

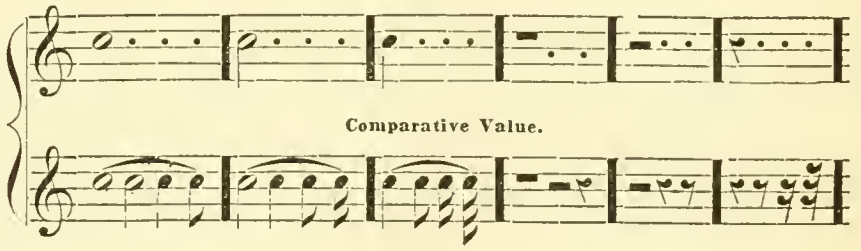
A *dot* placed at the right hand of any sign whatever, augments the value one-half; consequently, it is equivalent to half the note or rest which precedes it. Thus, a dotted whole note is equivalent to a whole note and a half note, or three halves, or six quarters, twelve eighths, &c.; and in the same manner with the rests, as may be seen by the following table of comparisons.

THE DOT.—EXAMPLES.



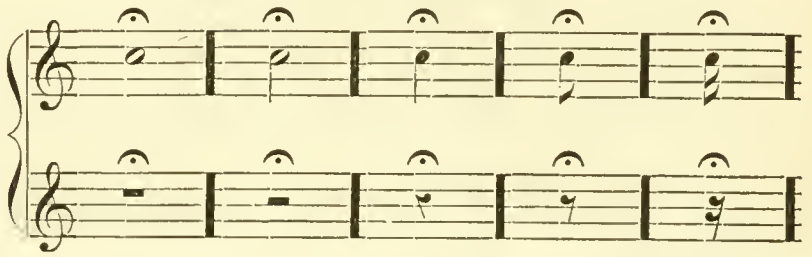
Sometimes there are two and even three dots after a note or rest, and in such case the second dot is equivalent to half the value of the first, and the third to half the value of the second.

EXAMPLES.



A *Pause* 𝄐, placed above or beneath any note or rest, shows that it may be prolonged *ad libitum* (at pleasure.)

THE PAUSE.—EXAMPLES.



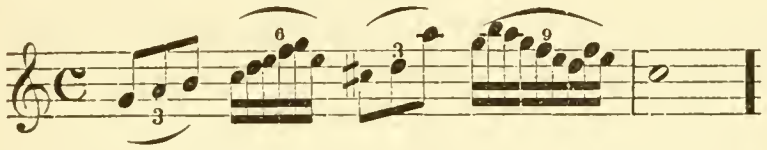
There is, however, an essential difference between the dot or point and the pause. The former, like the notes whose place they occupy, have a fixed value, determined by the bar; the latter expresses an undetermined value, and counts for nothing with regard to time.

TRIPLETS AND DOUBLE TRIPLETS.

Diminutive accessory signs are reduced to certain groups of notes, surmounted by figures, to indicate that they do not possess all the values represented by them in general, but solely a value equivalent to that portion of duration allowed them by the rhythm.

The relative duration of notes, as has been shown in our table, is ordinarily in the proportion of 1 to 2, 4, 8, 16, 32, &c., which is called *binary* or *two-fold proportion;* but, in the space occupied by 2, 4, 8, &c., notes, if we insert 3, 6, 9, 12, &c., to indicate *trinary* or *three-fold proportion*, we mark the groups which represent it with the figures 3, 6, 9, 12, &c.; and these groups take the name of *triplets*, *double triplets*, &c., according to the number of notes they contain.

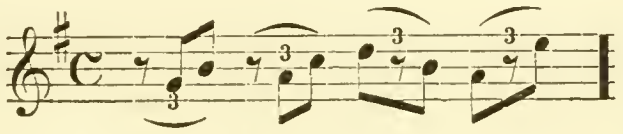
EXAMPLE.



Proportions exist in a still more irregular degree: thus, in music for the Piano-Forte, we often meet with passages of 5, 7, 11, 14, and 17 notes, and others of a like nature. But, whatever these eccentricities may be, it suffices to interpret them in performing, to keep in mind that these groups have never a longer duration than is necessary to complete the measure.

Rests may also enter into the trinary or three-fold proportion, and offer the same irregularities. In the triplets and double triplets which follow, each rest holds in the bar the same value which the note would have possessed whose place it represents.

EXAMPLE.



ABSOLUTE DURATION.

The *absolute duration* of sounds and of silence is independent of their relative duration; relative duration is invariable; absolute duration varies according to the will of the composer. Thus, the semibreve, without ceasing to be equivalent to two minims, four crotchets, eight quavers, &c., expresses an absolute duration, whose extent depends on the movement (*i. e.*, quickness or slowness) indicated by the composer. The same may be remarked of pauses, and of all kinds of notes and rests. The signs of relative duration have, consequently, a value only determined by absolute duration, the indication of which, at the beginning of the piece, is indispensable.

The signs of absolute duration consist, first, in expressions borrowed from the Italian language; secondly, in the indications of the *Metronome.*

☞ For a full list of Italian, French, German, and English music terms, see page 136.

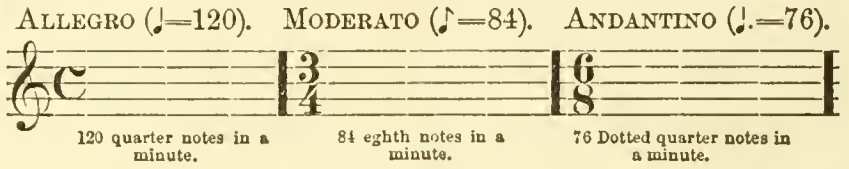
But, as these terms may be differently interpreted by each performer, according to his manner of understanding or feeling ideas, composers, in order to leave no doubt as to their intention, make use, at present, of the *Metronome* of MAELZEI

MAELZEL'S METRONOME.

This instrument, whose construction is founded on the division of a minute into a certain number of measures, or parts of measures, points out absolute duration with a mathematical precision.

The indication is made by a note followed by a figure. The note expresses whatever may be the relative value; and the figure explains how many times this value is contained in the space of a minute.

EXAMPLES.



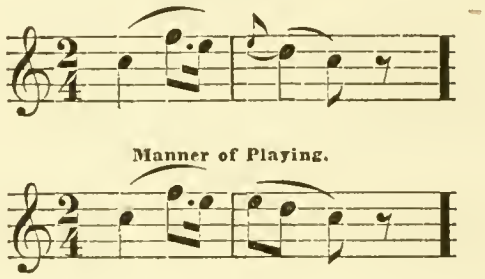
To obtain these different results, it suffices to place, on the figure indicated, the weight fixed to the balance of the metronome. In the first of the three movements indicated above, each beat represents a quarter note; in the second, an eighth note; in the third, a dotted quarter note.

GRACE NOTES, OR NOTES OF ORNAMENT.

These are certain notes, *isolated* or in *groups*, which only appear in the melody, as accessory ornaments, and which, having no precise value in the measure, borrow their duration from that of the note which follows them. In order to distinguish them from the principal notes of the phrase, they are written in a smaller character. Their quickness is proportioned to that of the time adopted.

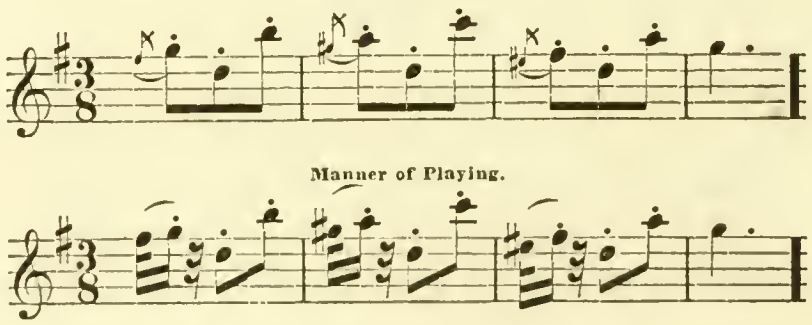
The notes of ornament, when isolated, are long or short. When long, they take the name of *Appoggiaturas*, from the Italian verb, *appogiare* (to support), because they bear on, or are supported by, the following note, which is in general the last but one of the phrase Their duration is ordinarily equivalent to the half of the note in question.

EXAMPLE.



When they are short, a little line cuts them transversely; they are then called *Acciaccaturas*, and are played so rapidly that their duration is scarcely perceptible.

EXAMPLE.



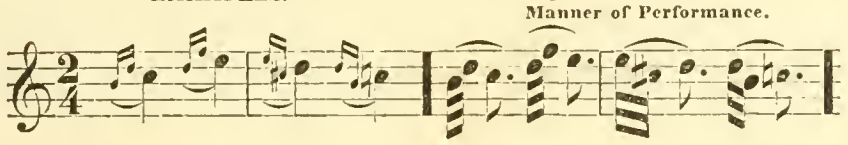
THE TURN, SHAKE, AND MORDENTE.

Notes of ornament, when *in groups*, are united together by twos, threes, &c., and are called *Turns* or *Grupetti*, an Italian word which signifies little groups.

GRUPETTO, OR TURN OF TWO NOTES.

EXAMPLES.

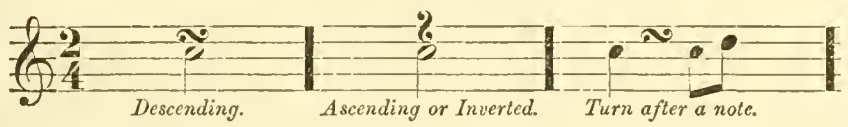
Manner of Performance.



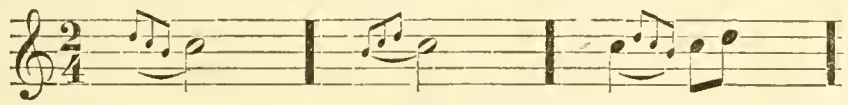
TURN OF THREE NOTES.

A turn of three notes is indicated sometimes by signs of abbreviation, as ⸮ when ascending, and as ∾ when descending; and these turns are marked with a sharp, flat, or natural, when the grupetto contains a note affected by either of these alterations.

TURNS ARE OF THREE KINDS:



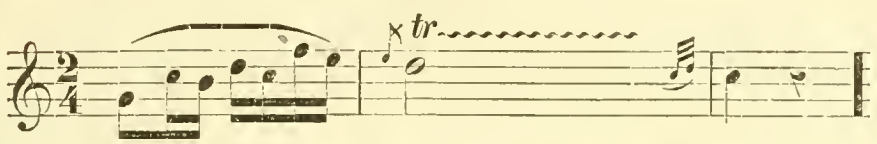
Manner of Performance.



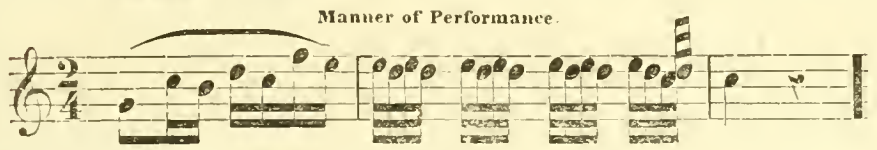
THE SHAKE, OR TRILL.

The *Shake* is the rapid and alternate emission of two notes, which are next to each other in the scale; it often immediately precedes the last note of the phrase, which it agreeably prepares or suspends. Its duration is always equal to that of the note marked with the sign of abbreviation, *tr*.

EXAMPLE.



Manner of Performance.

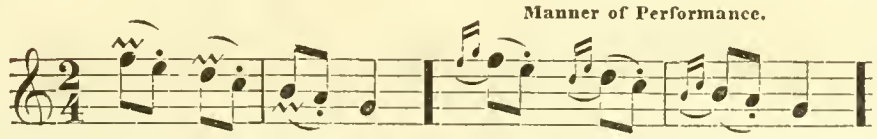


THE MORDENTE.

The *Mordente*, represented by the sign ∿, is a shake more rapid, on account of its brief duration.

EXAMPLES.

Manner of Performance.



More detailed explanations of the various graces will be given in the lessons as they occur

RHYTHM.

Rhythm consists of a symmetrical relation between the duration of time and that of sound, and in the periodical return of the same effect.

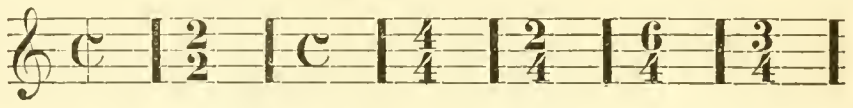
OF DIVISION OF TIME.

Division of time is the unity of duration used for dividing musical phrases into equal parts, called *Measures.*

There are two divisions of time, *common* time, and *triple* time. Common time is that which can be divided by two; triple, that which can be divided by three: but each may be subdivided into a great many others.

The division of time adopted by the composer is marked on the staff, at the beginning of a piece, by the sign 𝐂 (or 4), if the whole note be the constituted element of such division; if the value be less, two figures are made use of, the first of which expresses the number, and the second the nature, of the fractions of the whole note contained in each division. Thus, $\frac{2}{4}$ indicates that *two fourths*, $\frac{6}{8}$, *six eighths*, $\frac{9}{16}$, *nine sixteenths*, of the whole note are included in each division, and so on with the rest.

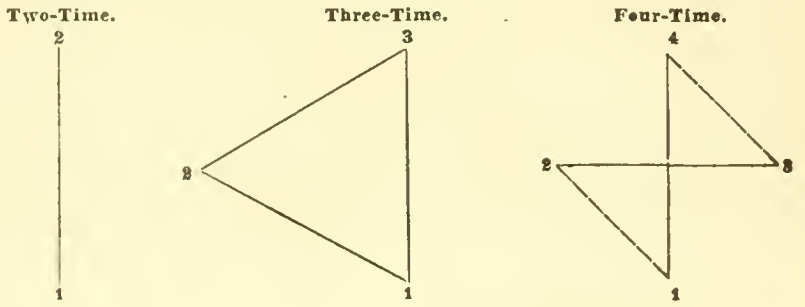
Each division is marked on the stave by two vertical lines called *bars*, which enclose the signs of duration which it contains. Each division is also divided into equal parts. Those parts which essentially constitute the rhythm are called *accented;* those which are merely accessory are called *unaccented.*



The *lowest figures* show the number of parts the whole note is divided into.

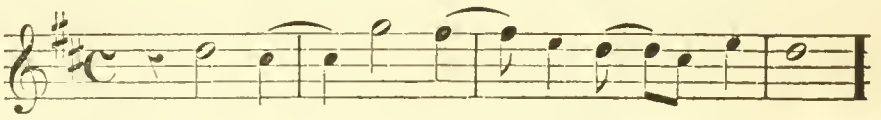
The *upper figures* show how many of those parts are in a measure.

Time is marked or *beat* with the hand; hence arise other distinctions of time, depending on the rising or falling of the hand in beating. We may explain the movements the hand should describe in beating, as below:



The prolongation of a sound divided by the accented parts of a measure is called *Syncopation.* Syncopation is applicable to all notes, of whatever value.

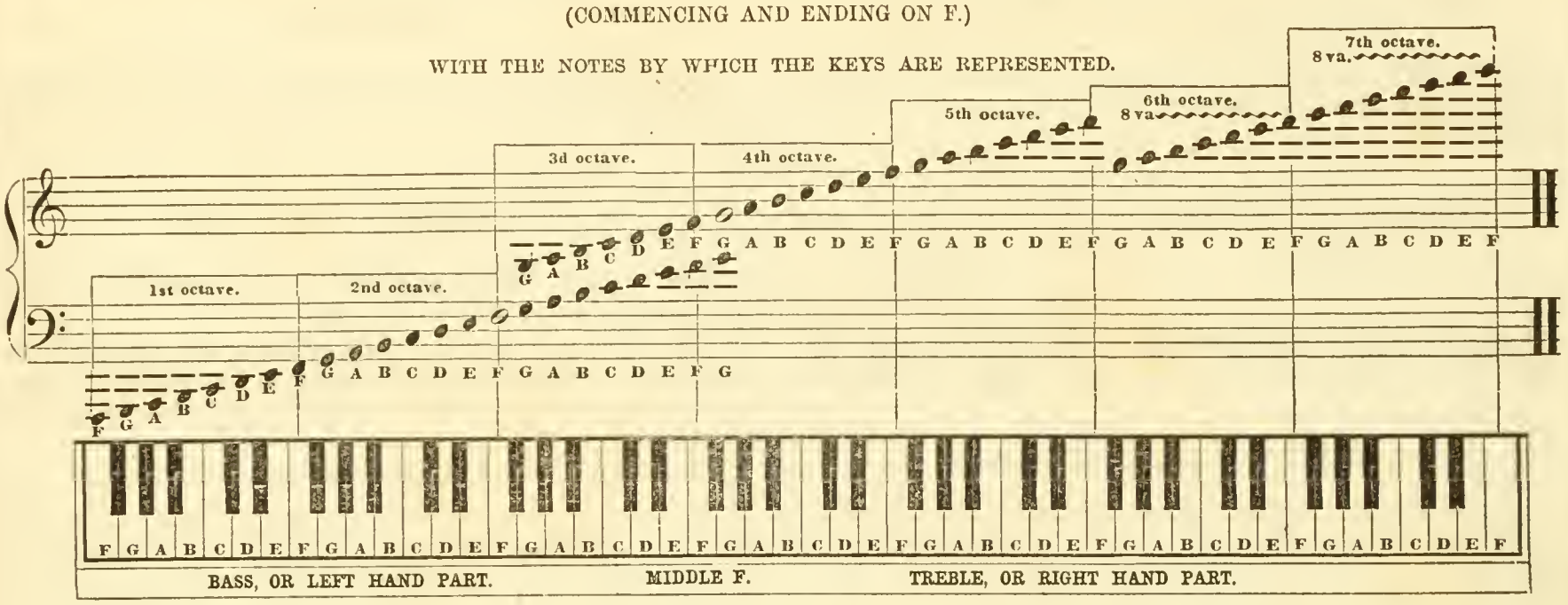
EXAMPLE.



THE KEY-BOARD OF A SEVEN-OCTAVE PIANO-FORTE.

(COMMENCING AND ENDING ON F.)

WITH THE NOTES BY WHICH THE KEYS ARE REPRESENTED.



NAMES OF NOTES ON BLACK AND WHITE KEYS.

We see by this table that each series of twelve keys, representing an octave, displays invariably the same situations and the same denominations in the whole extent of the key-board; so that, to distinguish all the octaves, it suffices to be acquainted with one only. This distinction may be rendered striking, even at first sight, by observing that C is always represented by the white key preceding *two black keys;* and F by the white key preceding *three black keys.*

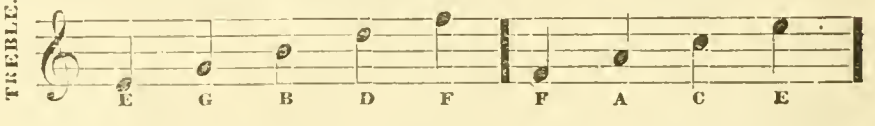
We may also observe by this table that every black key is susceptible of several denominations, according as a flat or sharp may alter the intonation which it represents; and, in like manner, the white keys at the distance of a semitone, E, F, and B, C, may recieve the names of *F flat*, *E sharp*, *C flat*, *B sharp.*

The white keys, at the distance of a tone, are equally susceptible of new appellations, when a double alteration takes place; that is to say, when they are raised or lowered two semitones by the *double sharp* or *double flat.* Thus, D represents also C𝄪 or Ebb; G, F𝄪 or Abb; A, G𝄪 or Bbb; and in like manner with the rest. In such cases the denomination only of the note is altered, the intonation remains the same; these changes being only forms prescribed by certain relations of harmony. They can offer no real difficulty, when we recollect that a scale is composed of twelve semitones, to which an equal number of keys corresponds on the key-board; for, without thinking of the name of the note, it suffices, in performing, to take it one or two keys higher or lower, according to the sharp or flat, single or double, with which it may be marked. But before we speak of execution, let us give the preliminary notions which it requires.

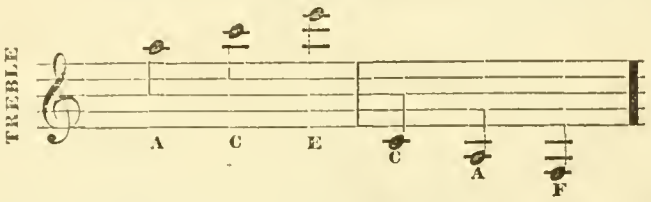
At this point the pupil is supposed to commence the exercises following, it is therefore deemed advisable to give a recapitulation of the names of the notes, in order that the teacher may give at a glance, the necessary explanations by a reference to the above cut of the key-board.

RECAPITULATION OF THE NAMES OF THE NOTES.

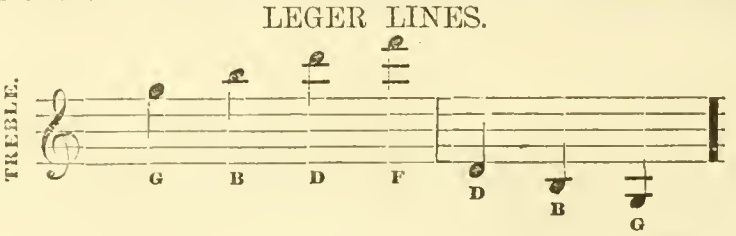
NOTES ON THE LINES. IN THE SPACES.



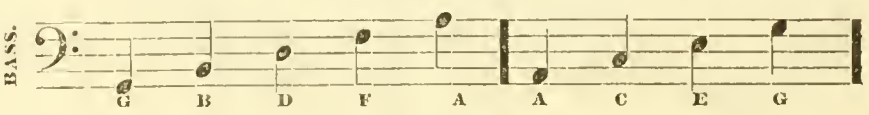
NOTES ON THE LEGER LINES.



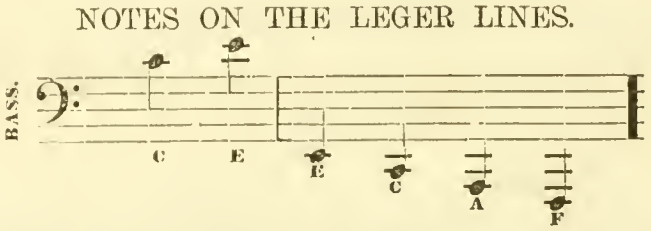
NOTES ABOVE AND BELOW THE STAFF AND LEGER LINES.



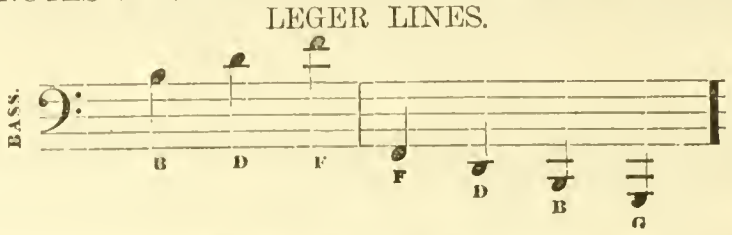
NOTES ON THE LINES. IN THE SPACES.



NOTES ON THE LEGER LINES.

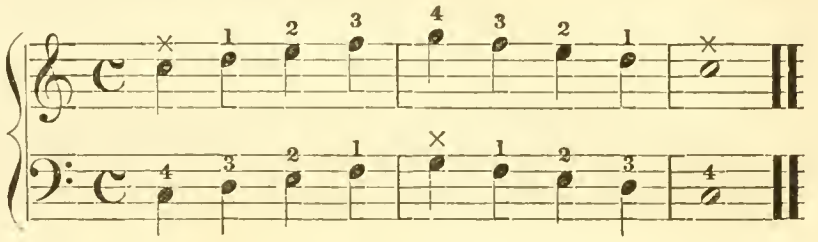


NOTES ABOVE AND BELOW THE STAFF AND LEGER LINES.

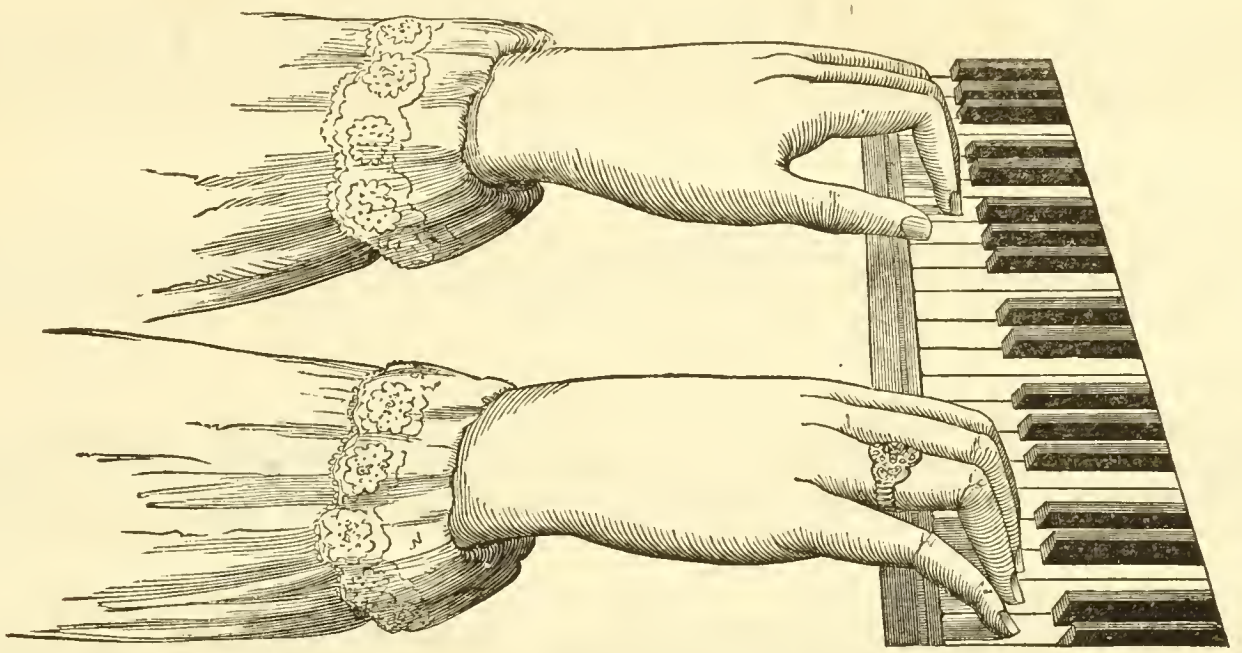


POSITION OF THE BODY, AND MOTION OF THE HANDS.

In order to preserve a convenient and natural attitude in playing the piano, the pupil should have a seat proportioned to his own height and that of the key-board; he should sit upright before the piano, and exactly in the middle, the feet placed opposite the pedals, so as to be able to make use of them with facility, without displacing himself. The height of this seat should be so regulated, that, the back part of the arm falling vertically by the side of the body, the elbow may be a little higher than the keys. The position of that part of the arm below the elbow should be horizontal; the hand rounded; the fingers bent without stiffness, and sufficiently advanced over the white keys, to be able to reach the black keys without difficulty. When the hands are thus placed, and the fingers are over the keys which represent the following notes, the pupil may proceed to the following exercises.



POSITION OF THE HANDS ON THE KEY-BOARD.

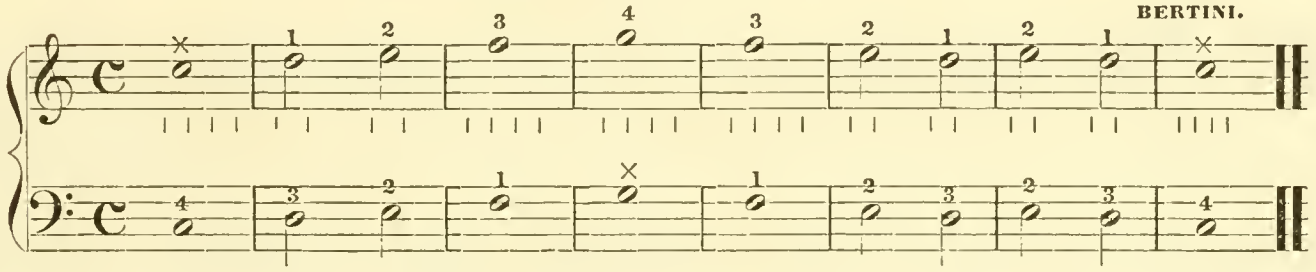


THREE EXERCISES IN RHYTHM.

COMMON TIME.

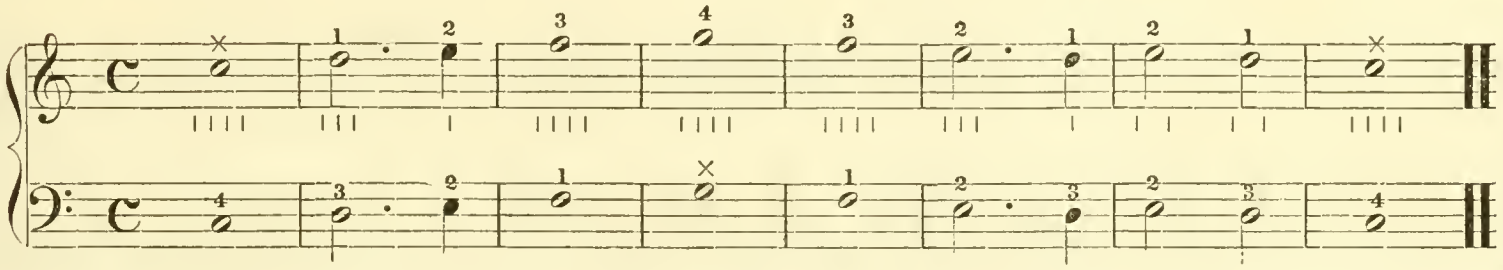
BERTINI.

KEY OF C.



Count slowly four quarters in each measure.

EXERCISE TO SHOW THE VALUE OF THE DOT.

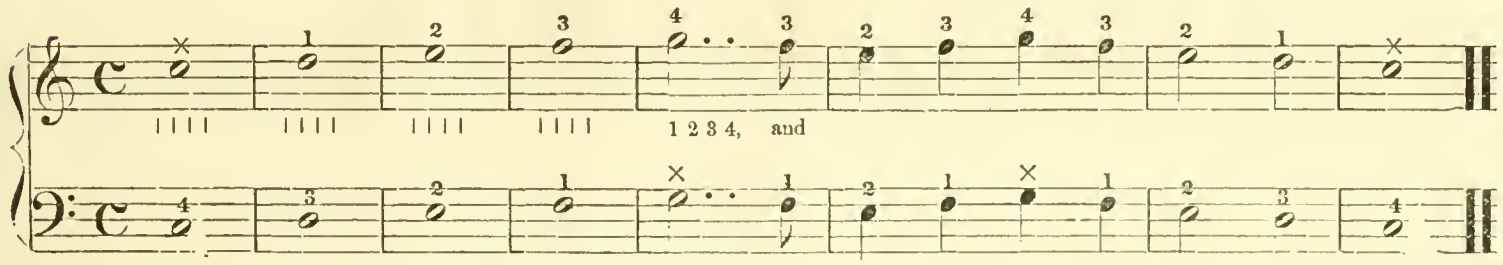


A dotted half note is equal to three qnarters.

A dot placed after a note adds one half to its value.

A dotted half note is equal to a half note and a quarter note.

EXERCISE TO SHOW THE USE OF TWO DOTS.



When a note is followed by two dots, the second dot is equal in value to half of the first

MASTER AND SCHOLAR.

LESSON FOR THREE HANDS.

THE MASTER.

Theme

Var. 1.

Var. 2.

Var. 3.

Var. 4.

Var. 5.

Var. 6.

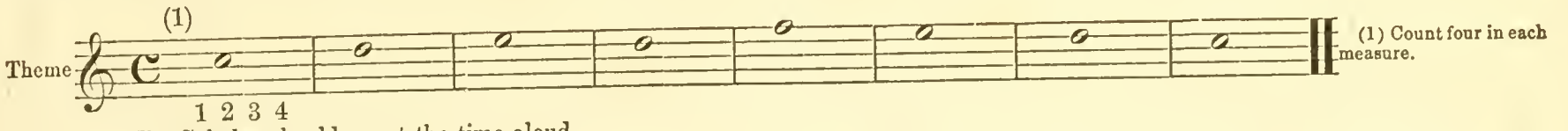
Var. 7.

Var. 8.

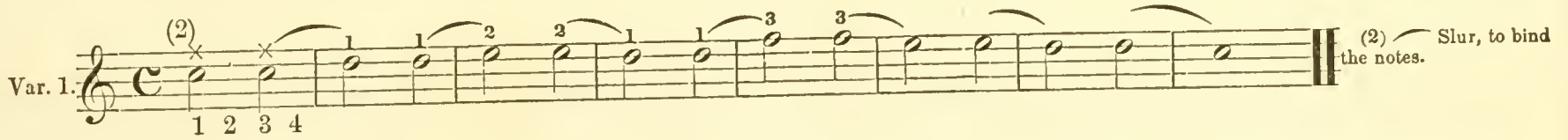
Var. 9.

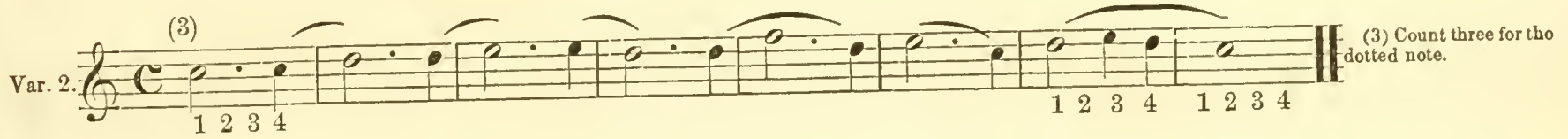
Var.10

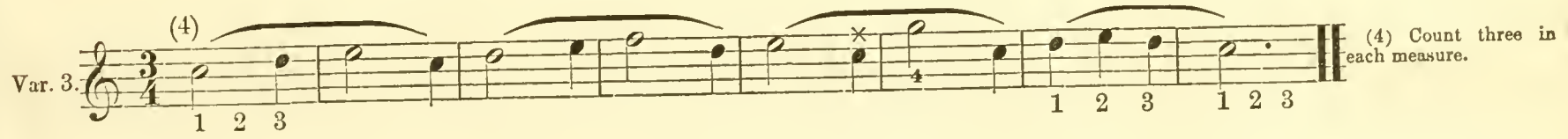
THE SCHOLAR For the Right Hand alone. LESSON FOR THREE HANDS.

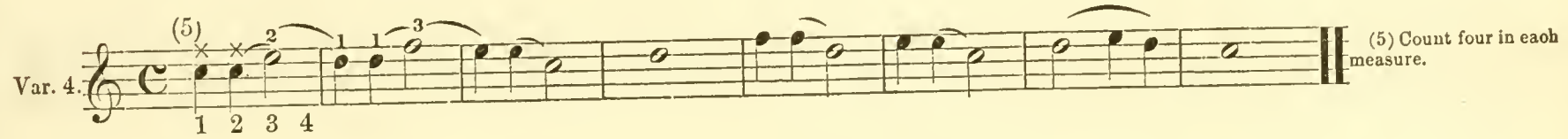


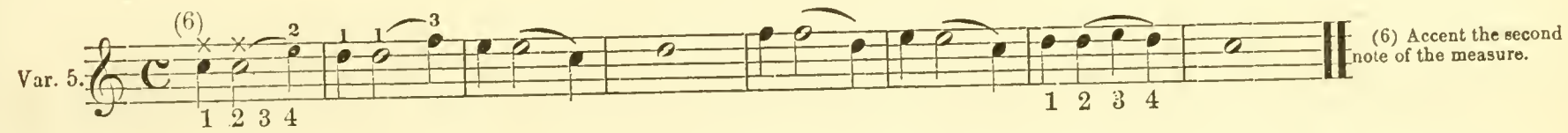
The Scholar should count the time aloud.

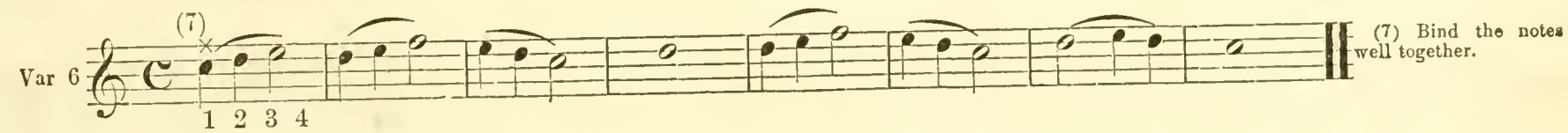


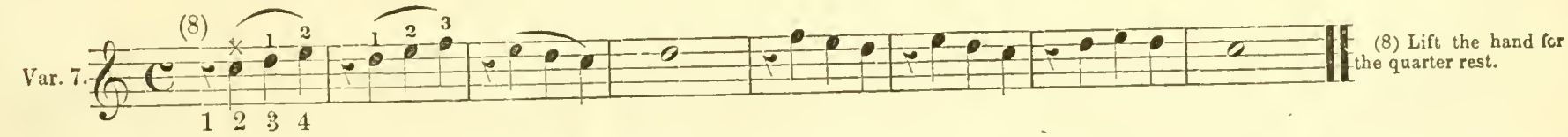


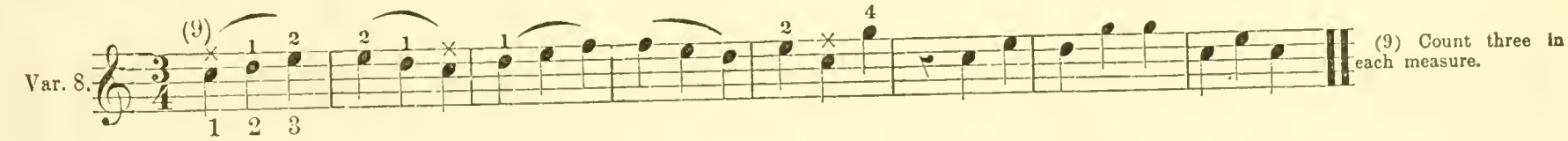


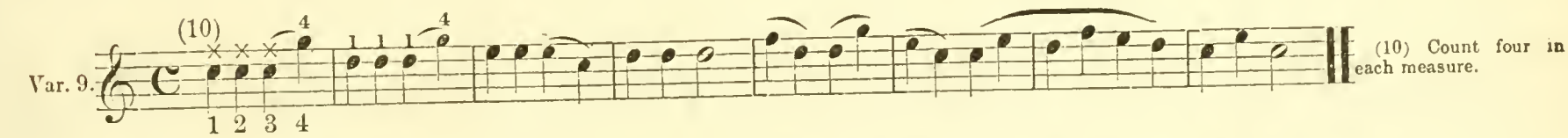


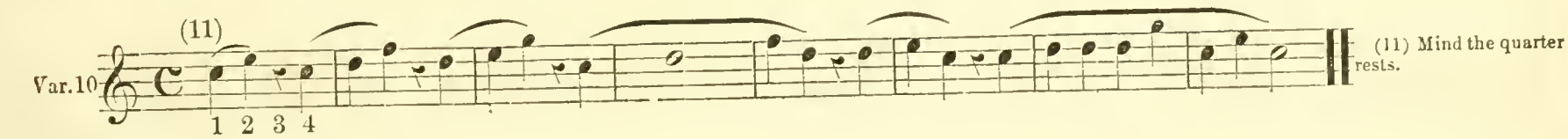








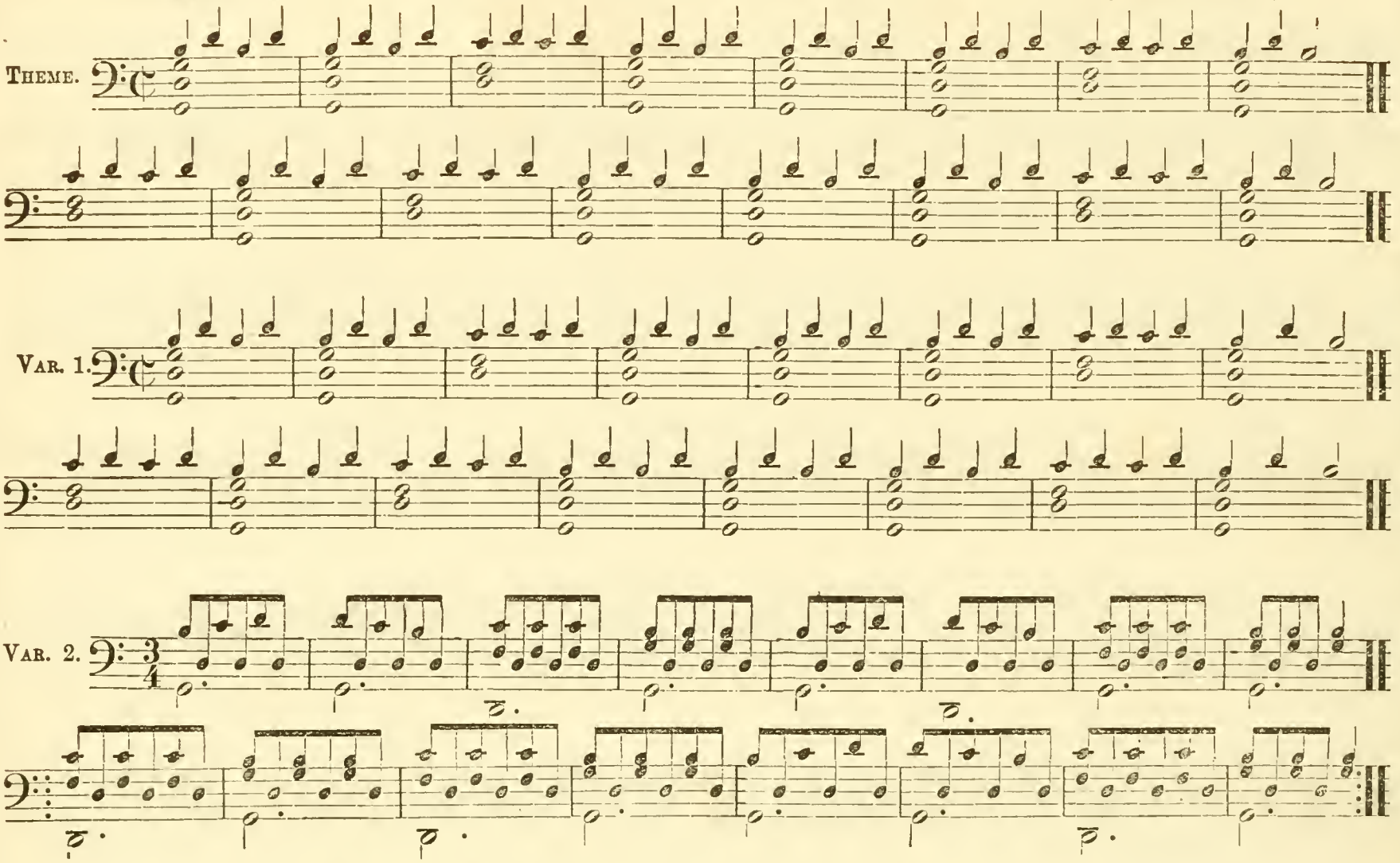




MASTER AND SCHOLAR, No. 2.

THE MASTER.

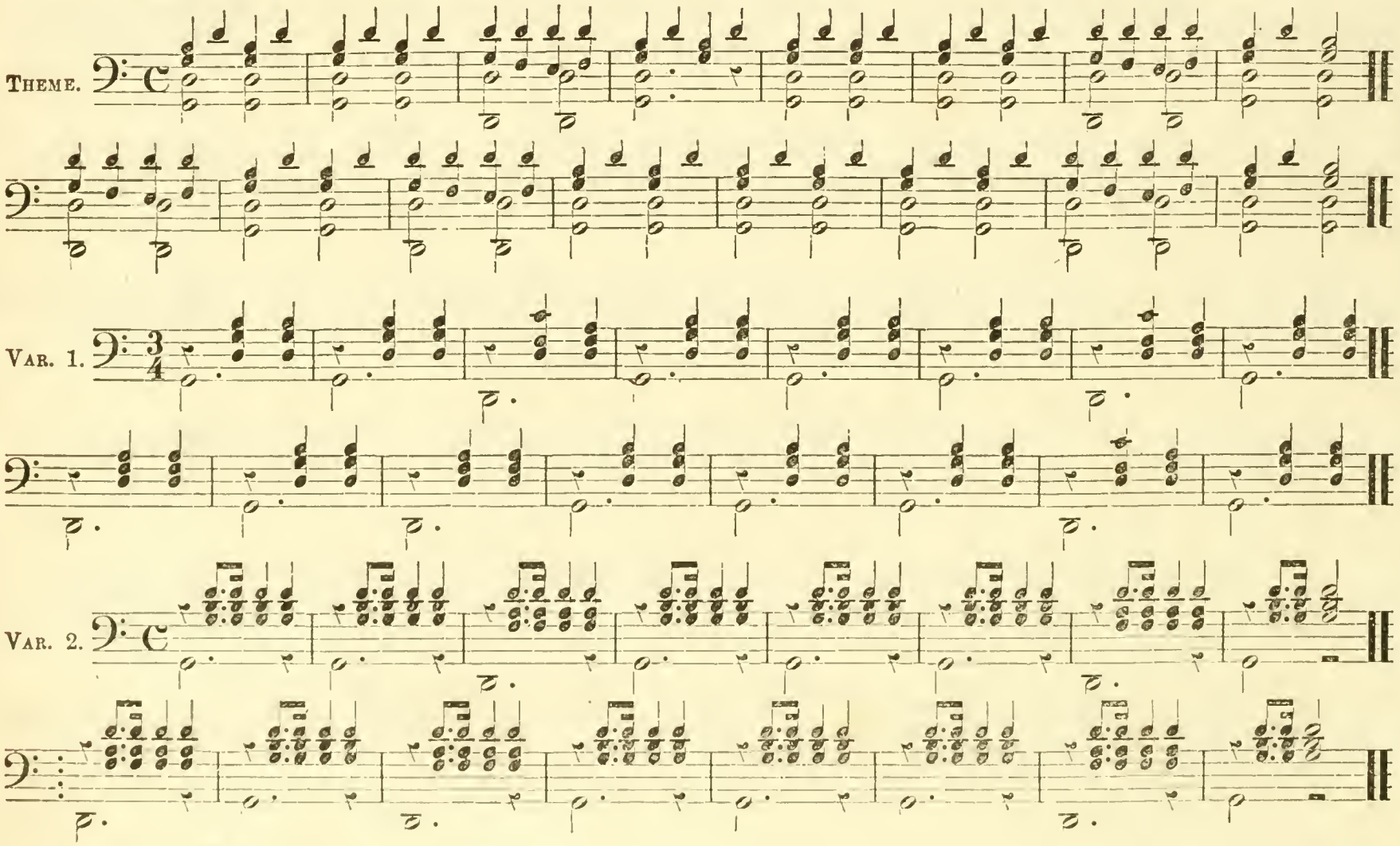
LESSON FOR THREE HANDS.



MASTER AND SCHOLAR, No. 3.

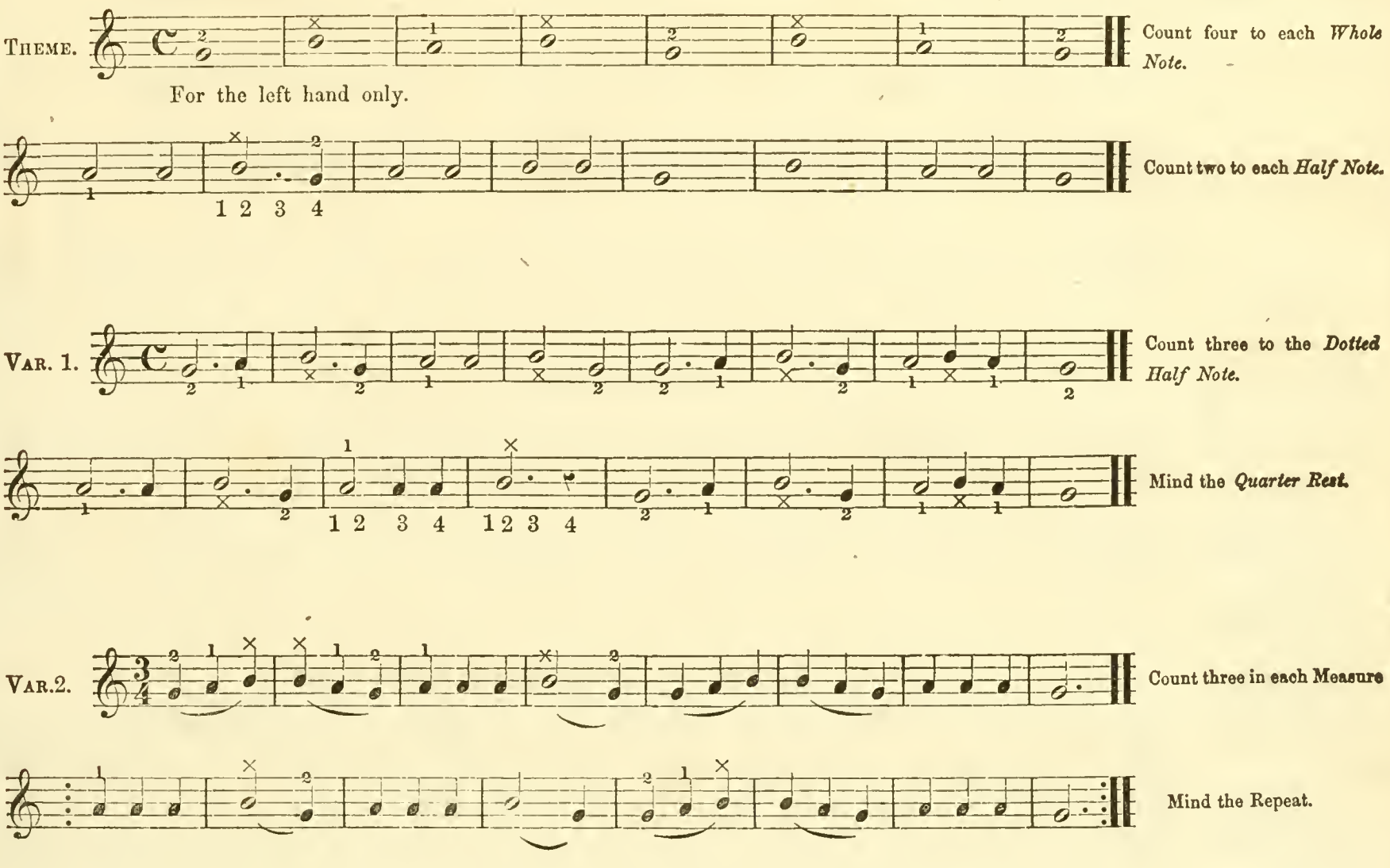
THE MASTER.

LESSON FOR THREE HANDS.



MASTER AND SCHOLAR, No. 2.

THE SCHOLAR. LESSON FOR THREE HANDS.



Count four to each *Whole Note.*

Count two to each *Half Note.*

Count three to the *Dotted Half Note.*

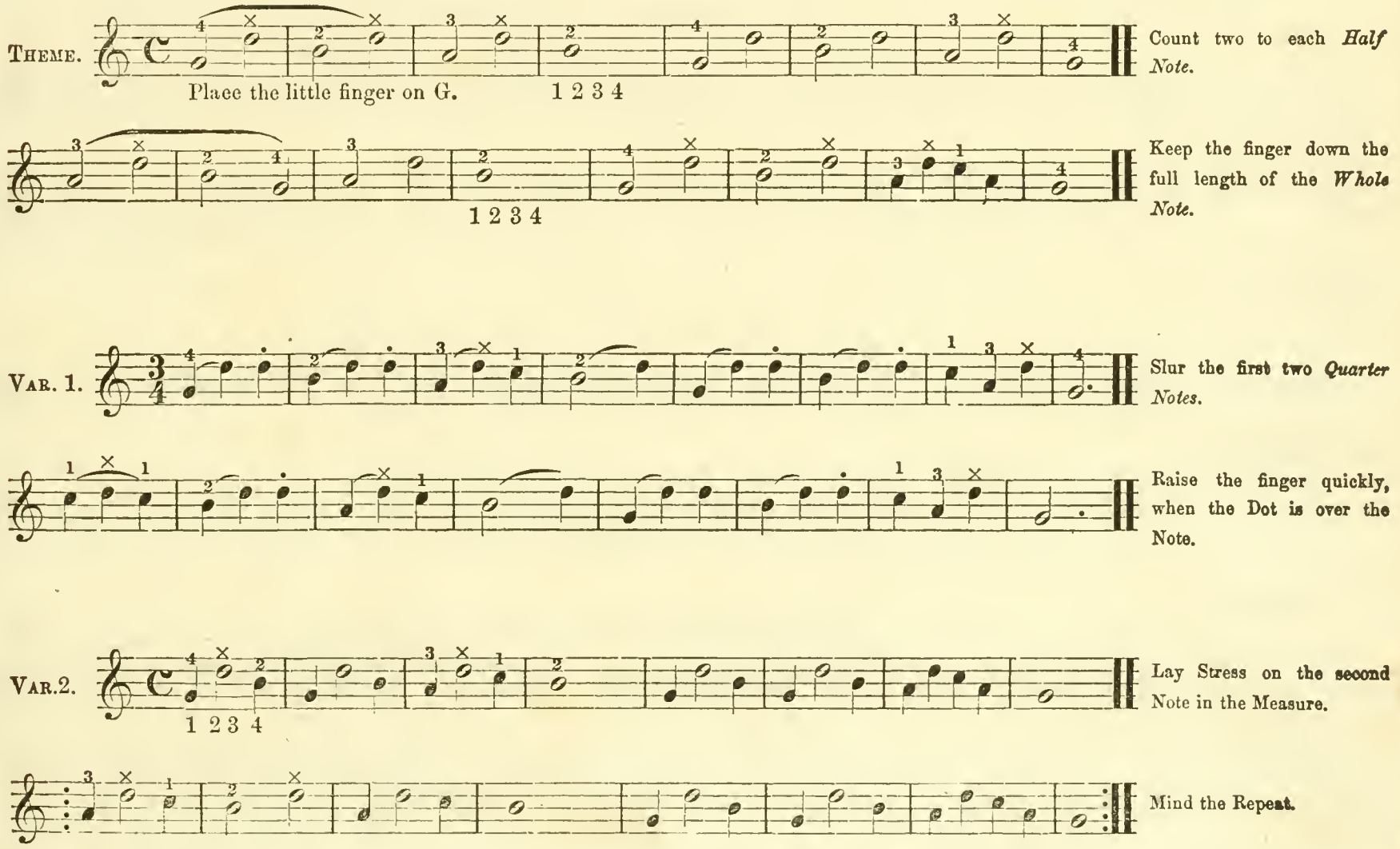
Mind the *Quarter Rest.*

Count three in each Measure

Mind the Repeat.

MASTER AND SCHOLAR, No. 3.

THE SCHOLAR. LEFT HAND. LESSON FOR THREE HANDS.



Count two to each *Half Note.*

Keep the finger down the full length of the *Whole Note.*

Slur the first two *Quarter Notes.*

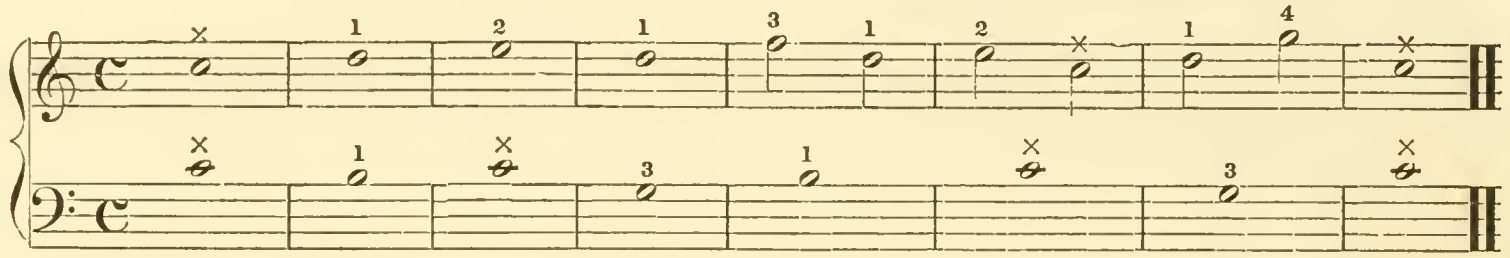
Raise the finger quickly, when the Dot is over the Note.

Lay Stress on the second Note in the Measure.

Mind the Repeat.

SIX EXERCISES IN RHYTHM.

No. 1. Exercise—in which the right hand has half notes, and the left hand whole notes.

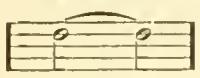


Count *aloud*, four quarters in each measure.

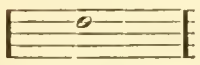
(1). **THE TIE.**

A Tie is a curved line placed over or under two notes of the same degree. The second note should not be struck.

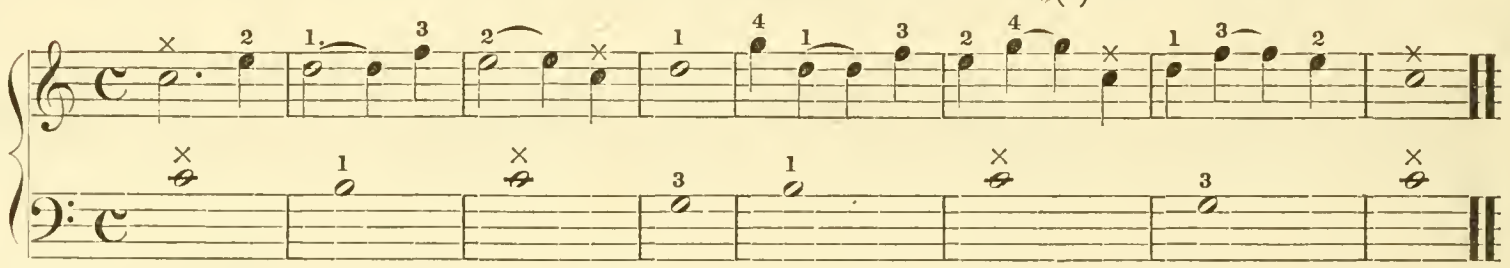
EXAMPLE.



EFFECT.



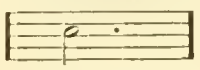
No. 2. Exercise—to show the value of a *Tie.* (1).



(2). **DOTTED NOTES.**

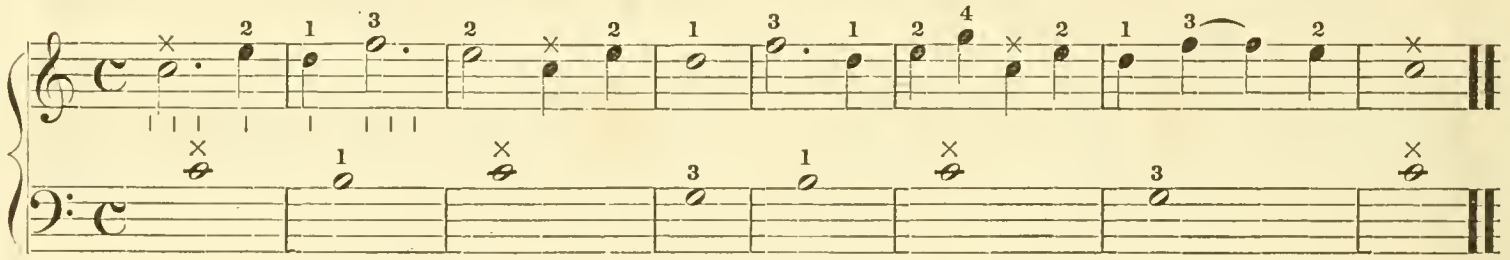
A Dot placed after a note, adds one half to its value.

EXAMPLE.



EFFECT.

No. 3. Exercise—to show the value of a *Dotted Half Note.* (2).



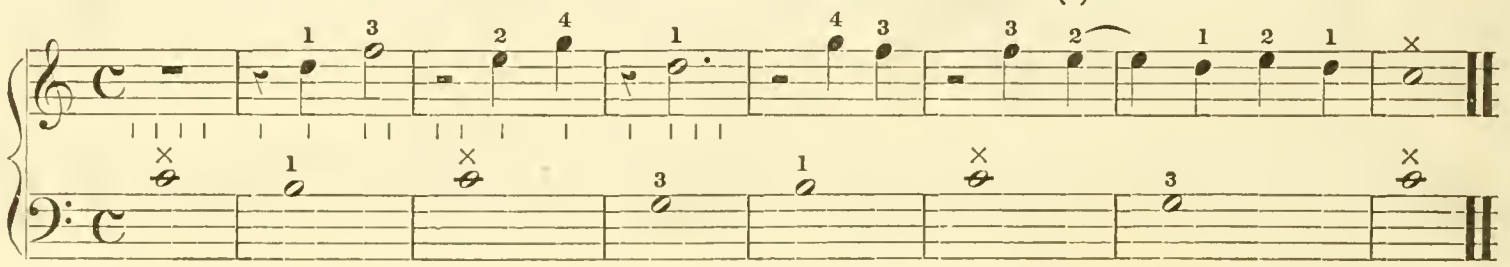
(3). **RESTS.**

A whole note rest is of equal duration with the whole note.

A half note rest is of equal duration with the half note.

A quarter note rest is of equal duration with the quarter note.

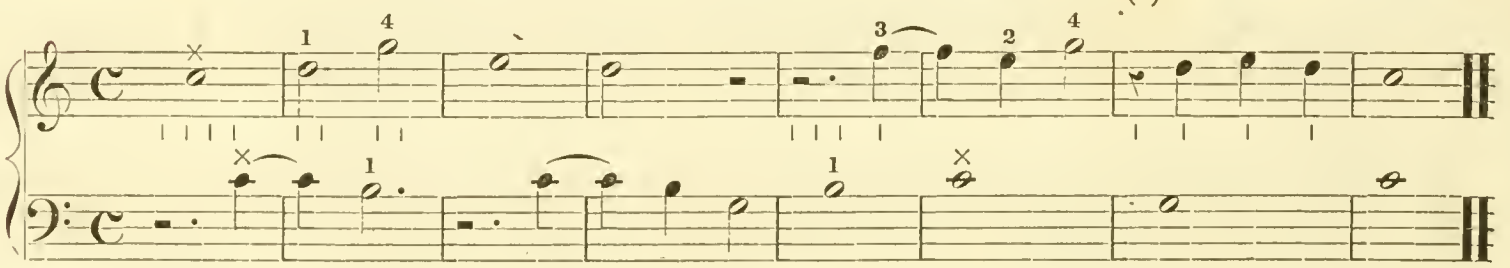
No. 4. Exercise—to show the value of *Rests.* (3).



(4). **DOTTED RESTS.**

A half note rest with a dot is of equal duration to three quarter rests.

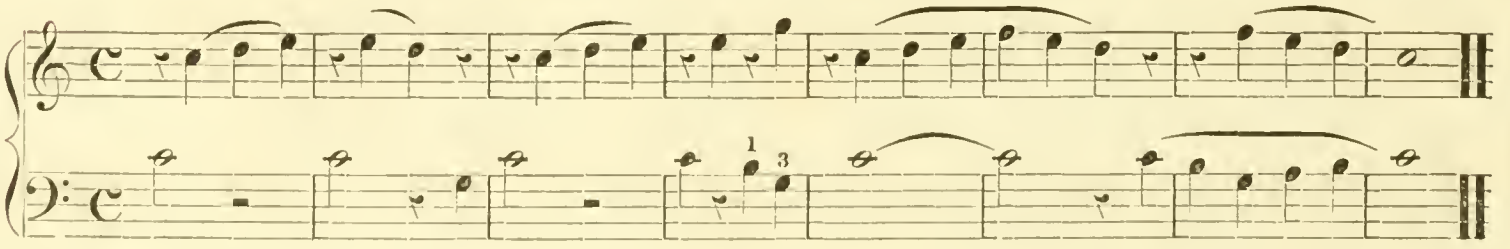
No. 5. Exercise—to show the value of *Rests* with *Dots.* (4).



(5). **THE SLUR.**

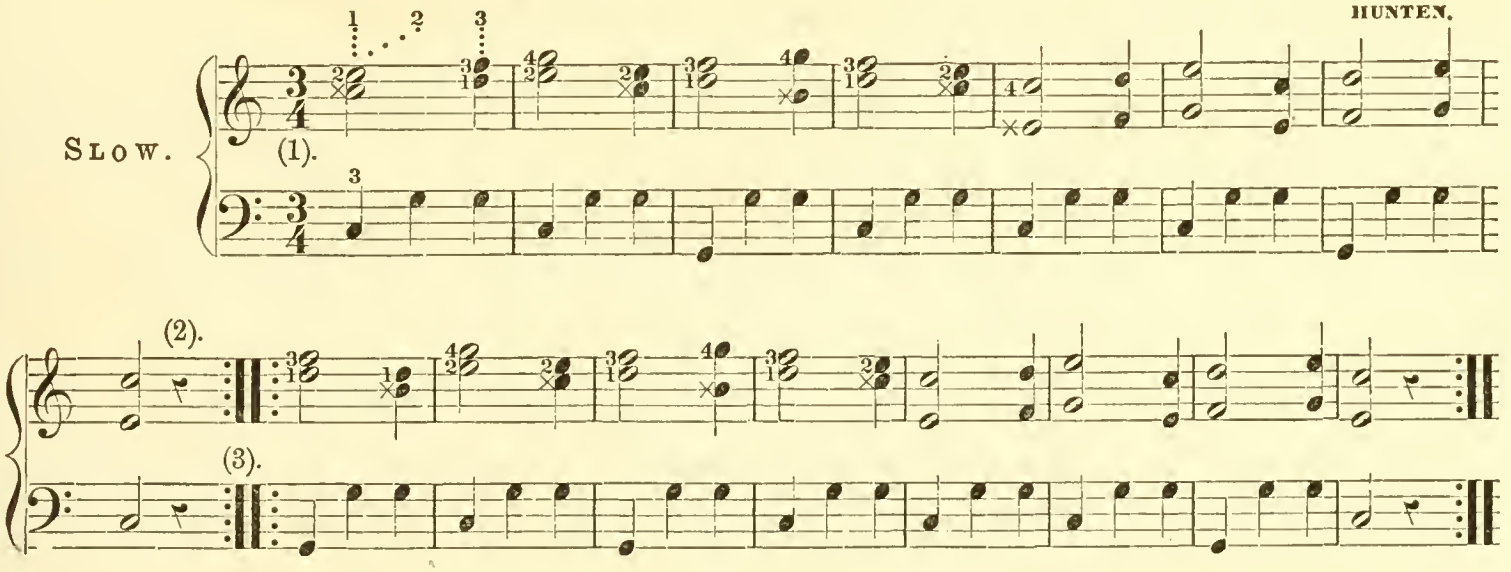
A Slur is the same form as a tie. It is placed over or under notes of different degrees. The finger should be held down until the next key is struck. Passages so marked are called *Legato.*

No. 6. Exercise—to show the value of the *Slur.* (5).



EXERCISE ON DOUBLE NOTES, FOR THE RIGHT HAND.

HUNTEN.



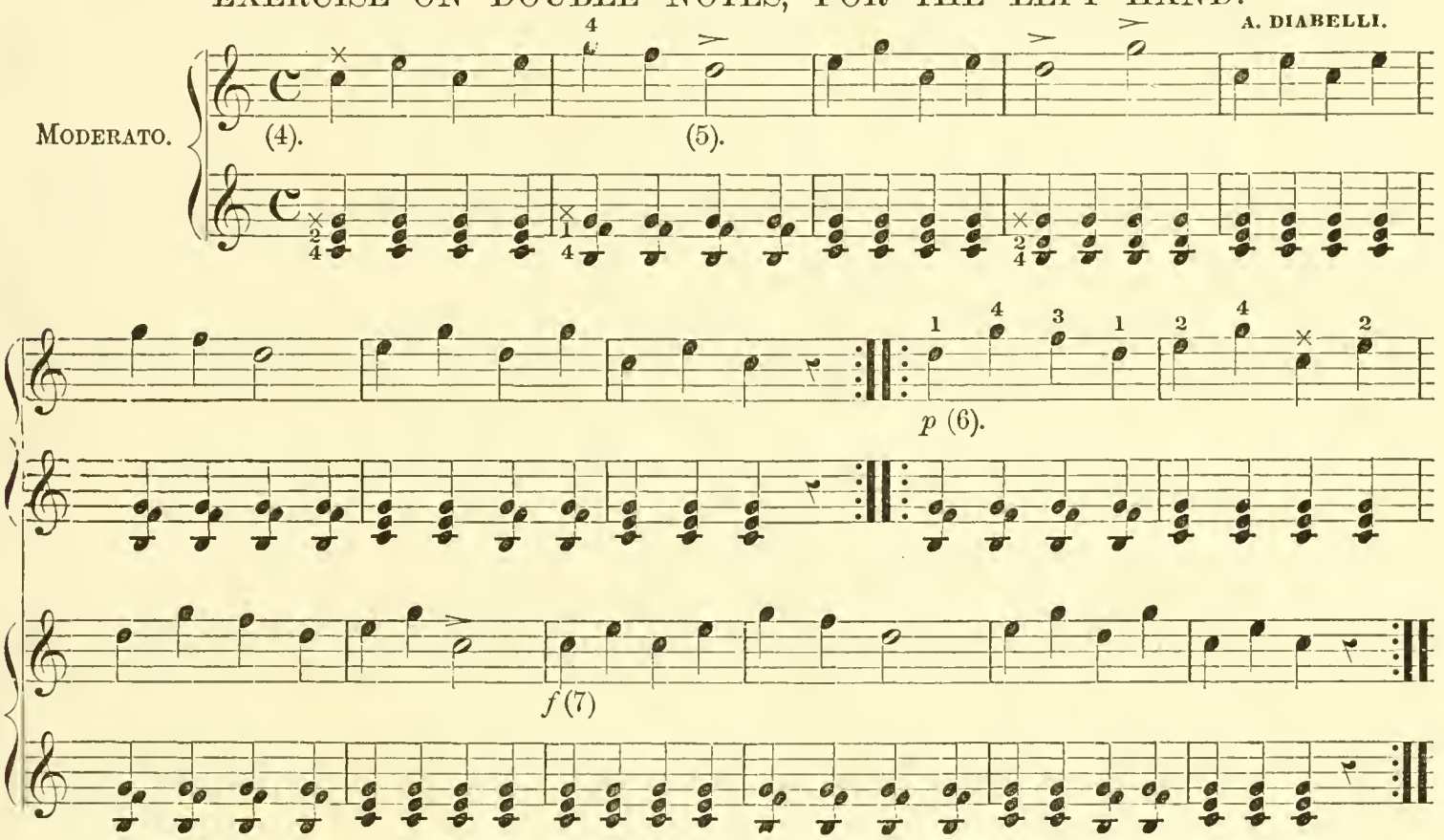
(1). Count three quarters in each measure.

(2). Mind the quarter rest.

(3). Repeat each part.

EXERCISE ON DOUBLE NOTES, FOR THE LEFT HAND.

A. DIABELLI.



(4). Count four quarters in each measure.

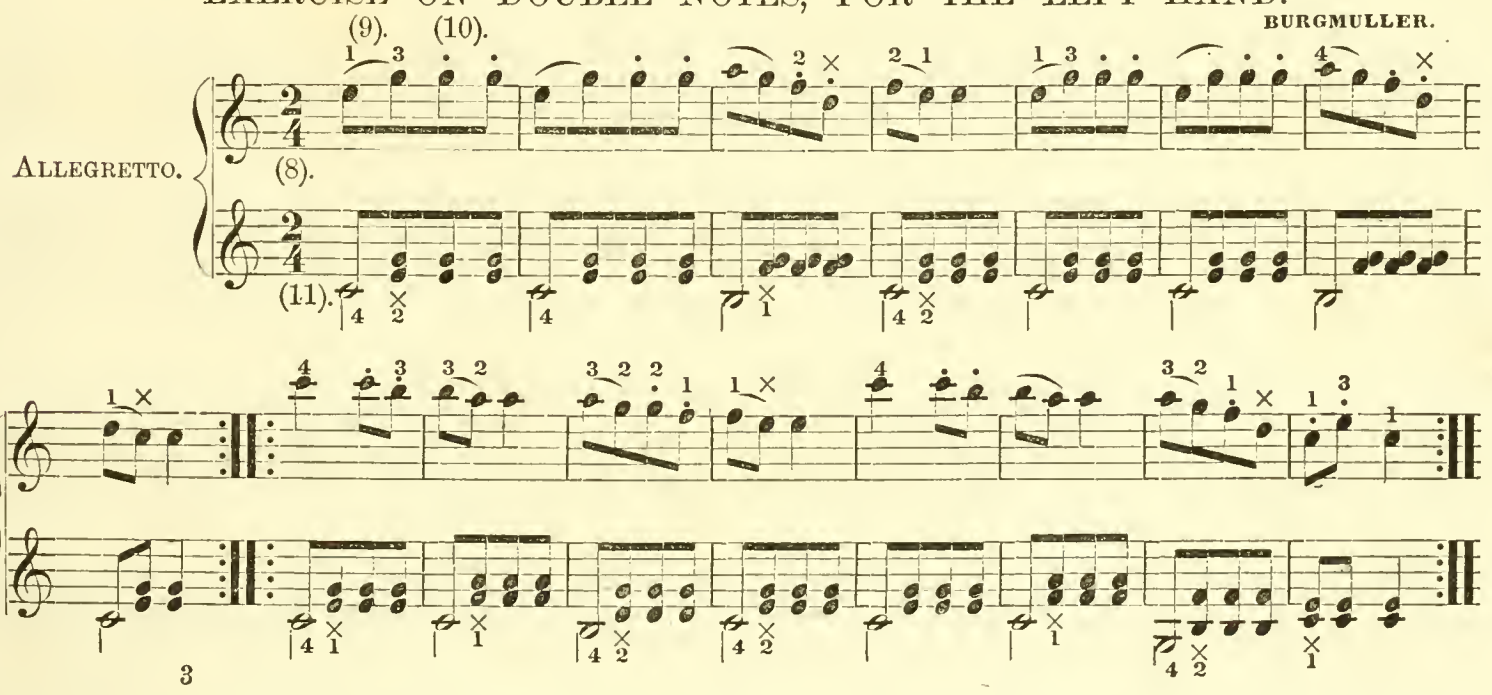
(5). This mark > shows that the note should be struck with force.

(6). *Piano*, or *p*, softly.

(7). *Forte*, or *f*, loud.

EXERCISE ON DOUBLE NOTES, FOR THE LEFT HAND.

BURGMULLER.



(8). Count four eighths in each measure.

(9). The Slur ⌒ shows that the notes are to be played smoothly.

(10). The dots • • • show that the fingers should be raised quickly

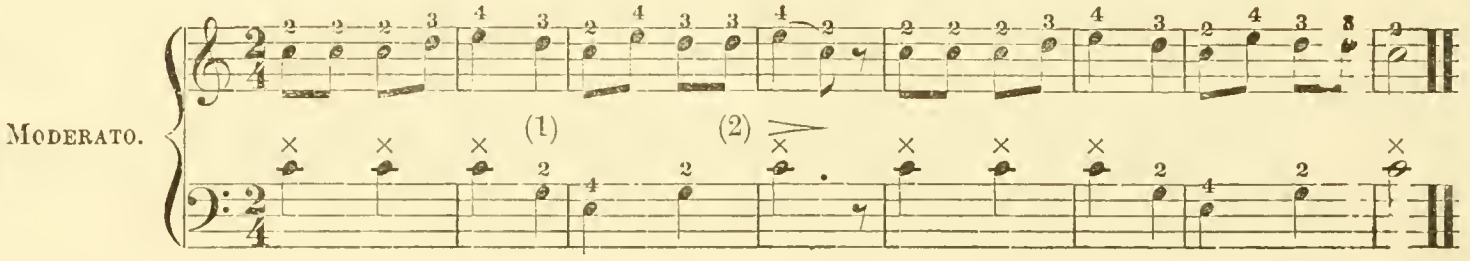
(11). Sustain the first note until the other three are struck.

ITALIAN AIR.

EXERCISE—To change and extend the fingers in each hand.

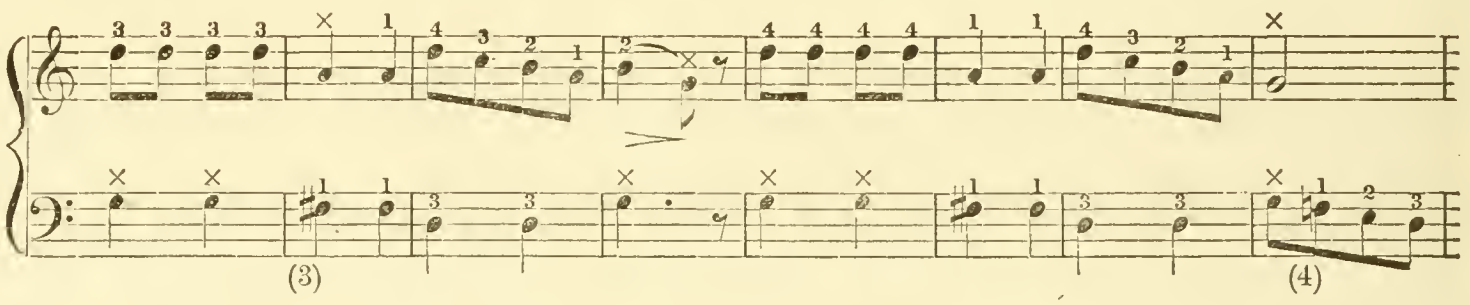
(1) Extend the second finger of the left hand to G.

(2) The sign > shows that the first note should be emphasized and the second note played lightly.

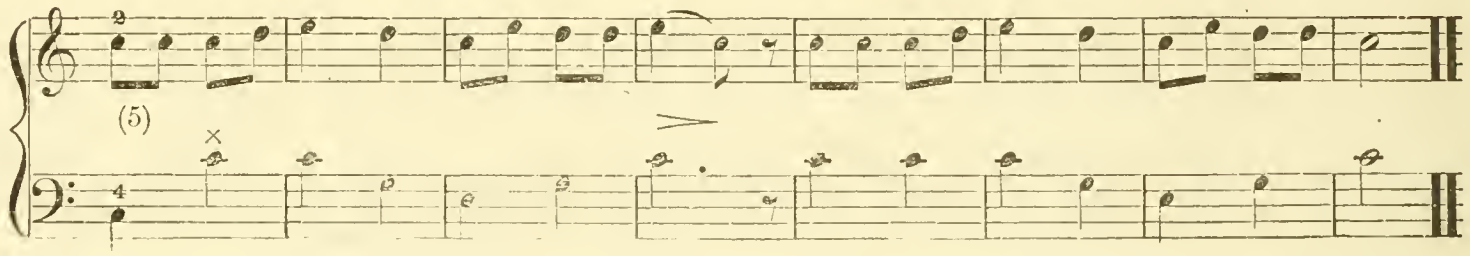


(3) Mind the accidental sharps in the Base.

(4) The ♮ is intended to restore the F (previously sharped) to its natnral position.



(5) Extend the left hand an Octavo for the upper C in the Base.

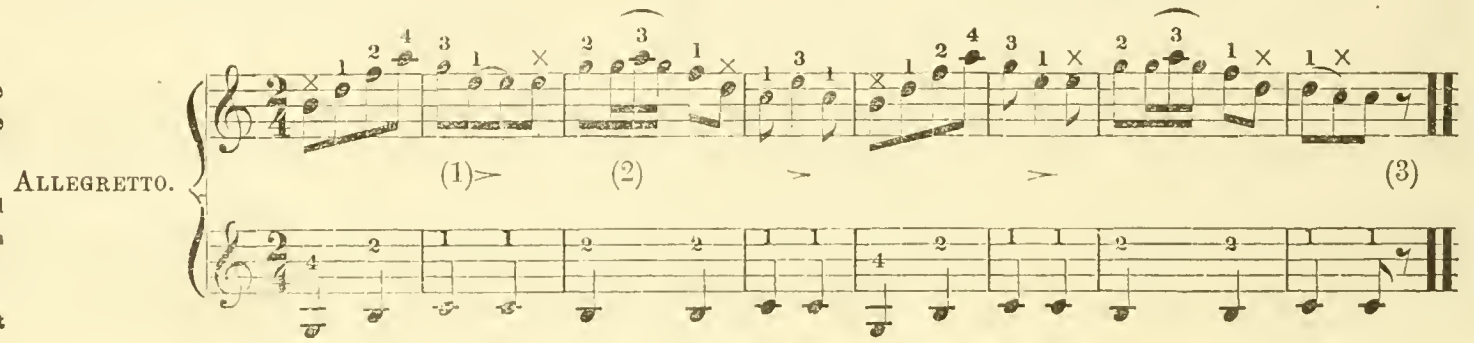


CRACOVIENNE.

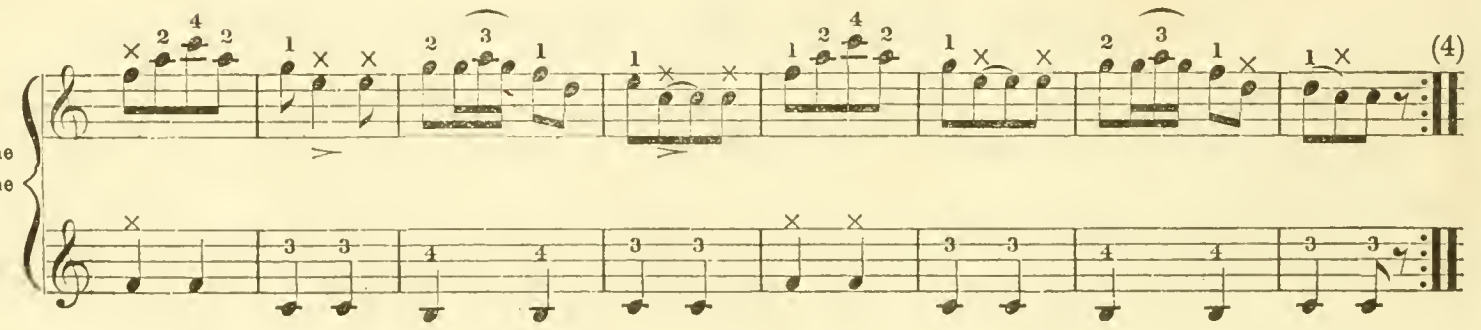
(1) When two notes are tied, the first only is to be played.

(2) The triplet should occupy the time of an eighth note.

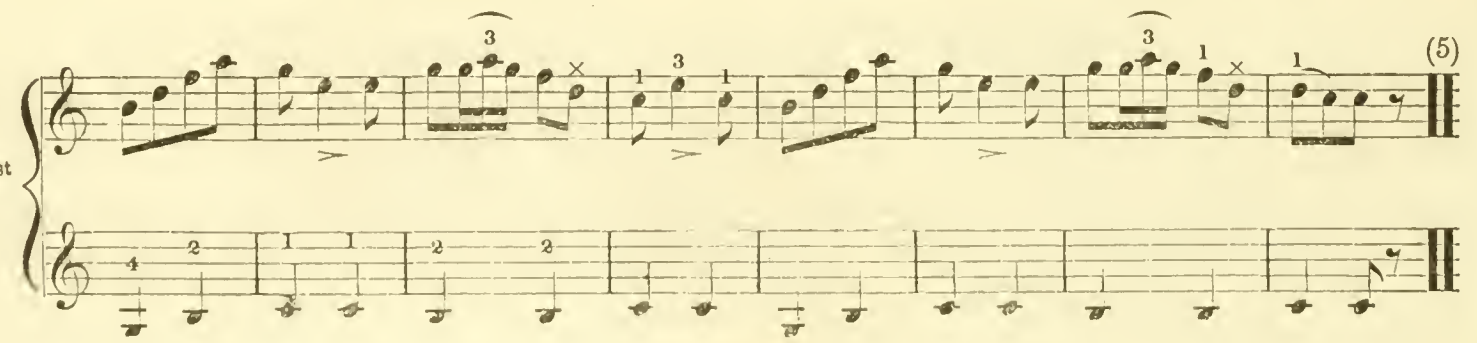
(3) Be careful and lift the fingers during the time of the rest.



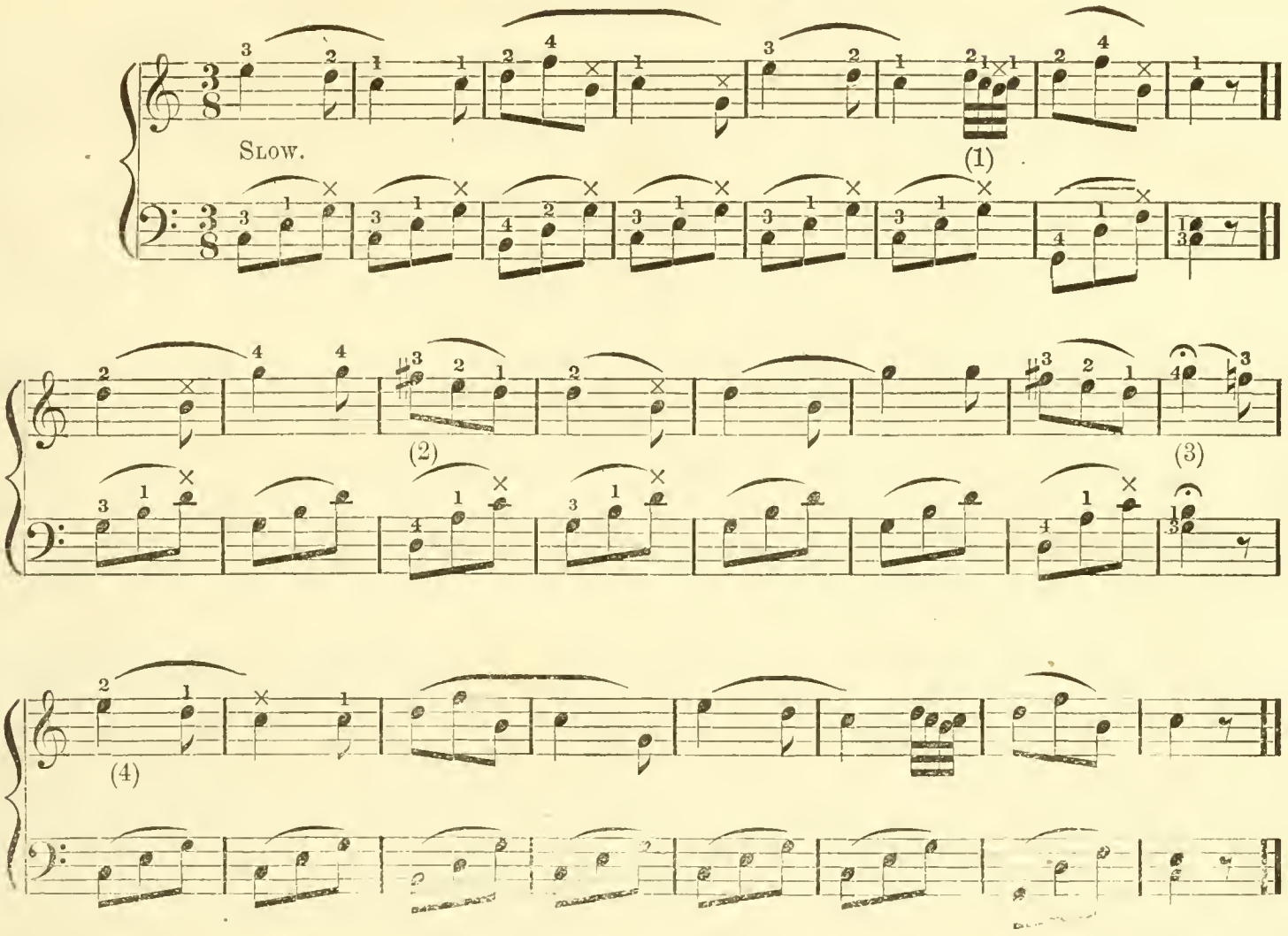
(4) The dots before the double bar show that the strain is to be repeated.



(5) Observe that the last strain is not repeated.



HOURS THERE WERE.



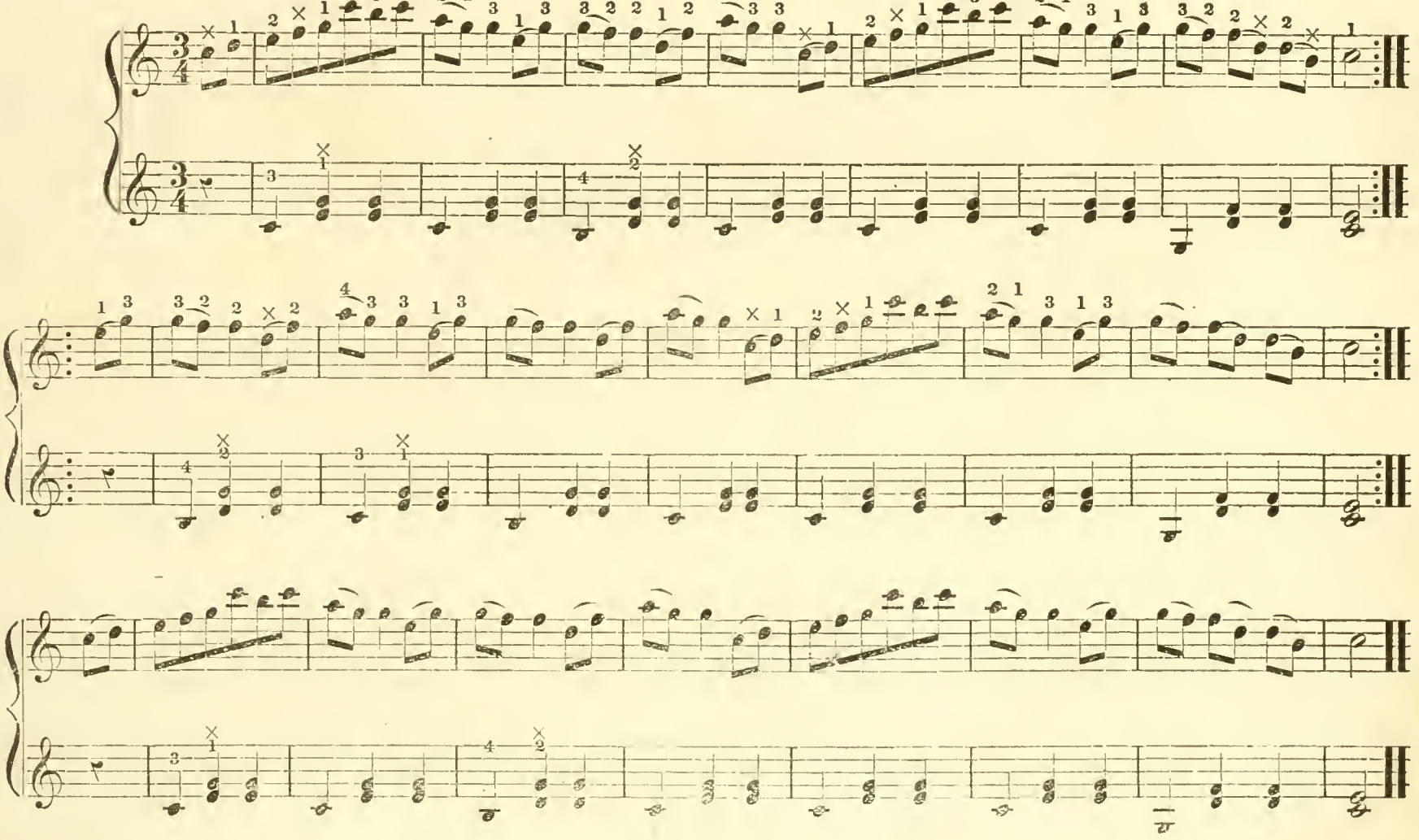
(1) A turn is generally indicated by the sign ∾

(2) Mind the accidental Sharp on F.

(3) A pause means that the note under it should be held down double the time of the value of the note.

(4) Observe that the fingering of the first three notes in the Treble is different from those at the beginning.

SPANISH DANCE.



FOUR EXERCISES, IN C, ON FIVE NOTES.

A. DIABELLI.

(1). Count one to each eighth note.

(2). *Crescendo*—to increase the sound.

(3). ——— same as *Crescendo.*

(4.) Count eight eighths in each measure.

(5). Extend the little finger, but keep the thumb steady on G.

(6). Extend the thumb, but keep the little finger steady on C.

(7). Count three eighths n each measure.

(8). Staccato in the left hand, and smoothly in the right hand.

(9). Smoothly in the left hand, and staccato in the right hand.

PRELUDE.

(1). *p* *Cres.* (2).

f *p* (3). *ff*

(4). (5). *p* *f*

No. 1.

p

(6). *f*

(7). *p* *Cres - - - - - - - - cen - - - - - - - do.* *f*

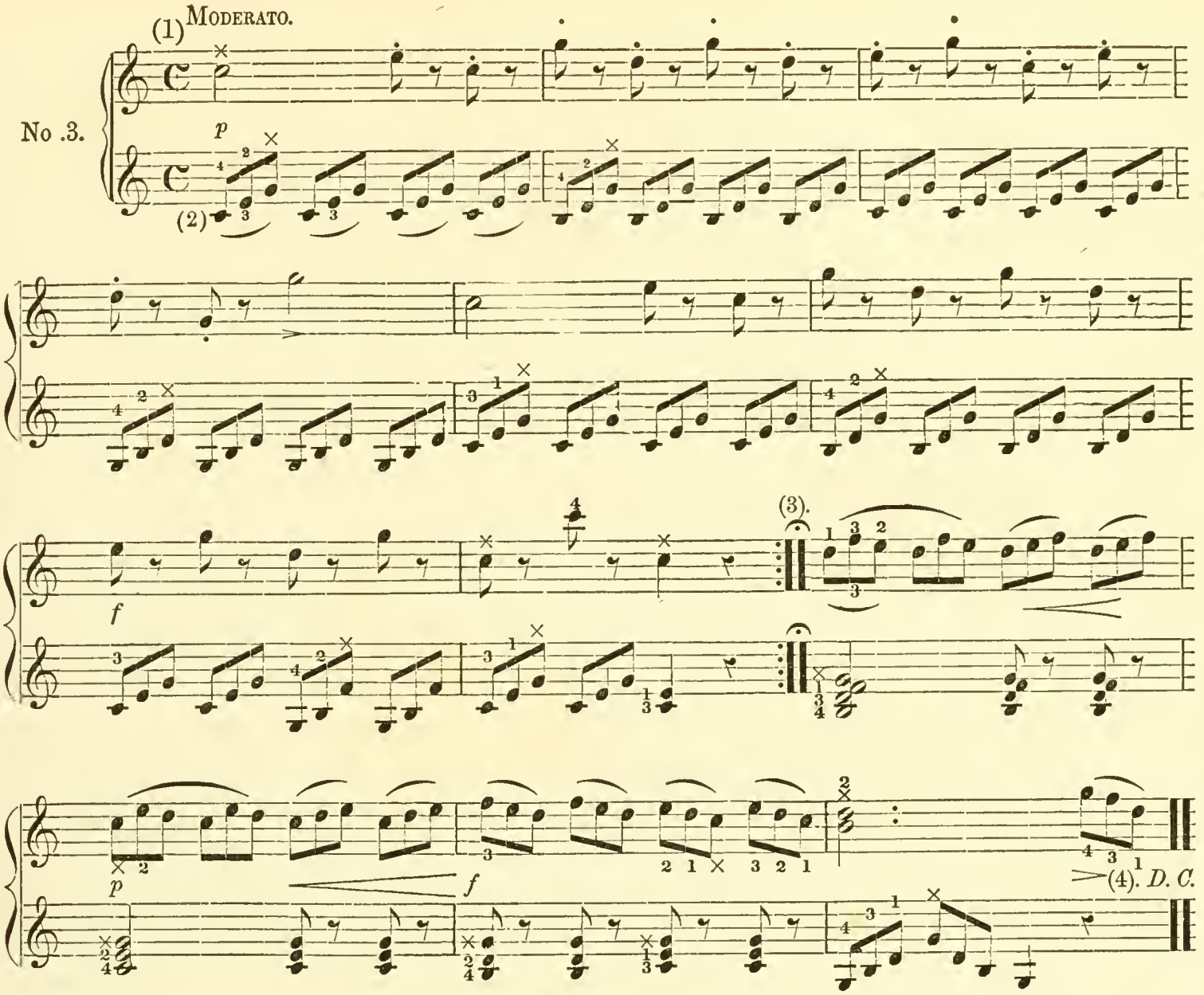
No. 2.

(8).

(9). *p* *f*

(1) MODERATO.

No .3.



(1). Count four quarters in each measure; or one count to each triplet.

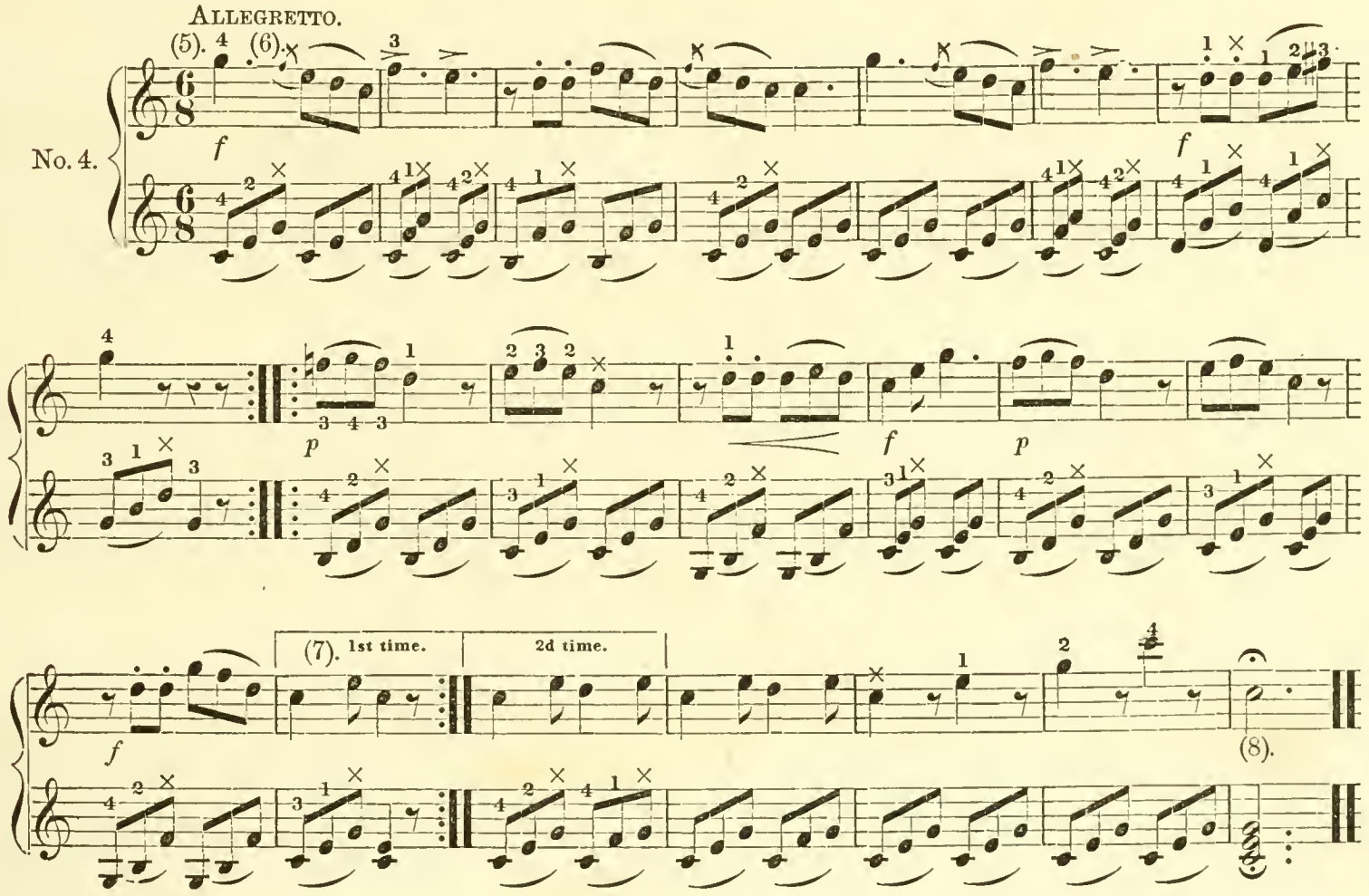
(2). When three notes are performed in the time of two, they are called **Triplets.**

(3). A pause 𝄐 over a double bar, denotes the end of the piece.

(4). *Da Capo*, or *D. C.* commence at the beginning.

ALLEGRETTO.

No. 4.



(5). Count six eighths in each measure.

(6). An appoggiatura, marked thus 𝆕 is played quickly and smoothly. The time occupied in its performance is taken from the note following.

(7). When the strain is repeated, omit the bar marked "1*st time*," and play the measure marked "2*d Time*," instead.

(8). A pause 𝄐 placed over or under a note shows that it should be held double its usual value.

TWO RONDINOS.

PRELUDE IN C.

From BEYER.

MODERATO.

(1). Count one to each eighth note.

(2). Mind the half rest.

RONDINO. No. 1.

MODERATO. HUNTEN.

No. 1.

(3). In counting one to each eighth note, speak the word "and" to the sixteenth note.

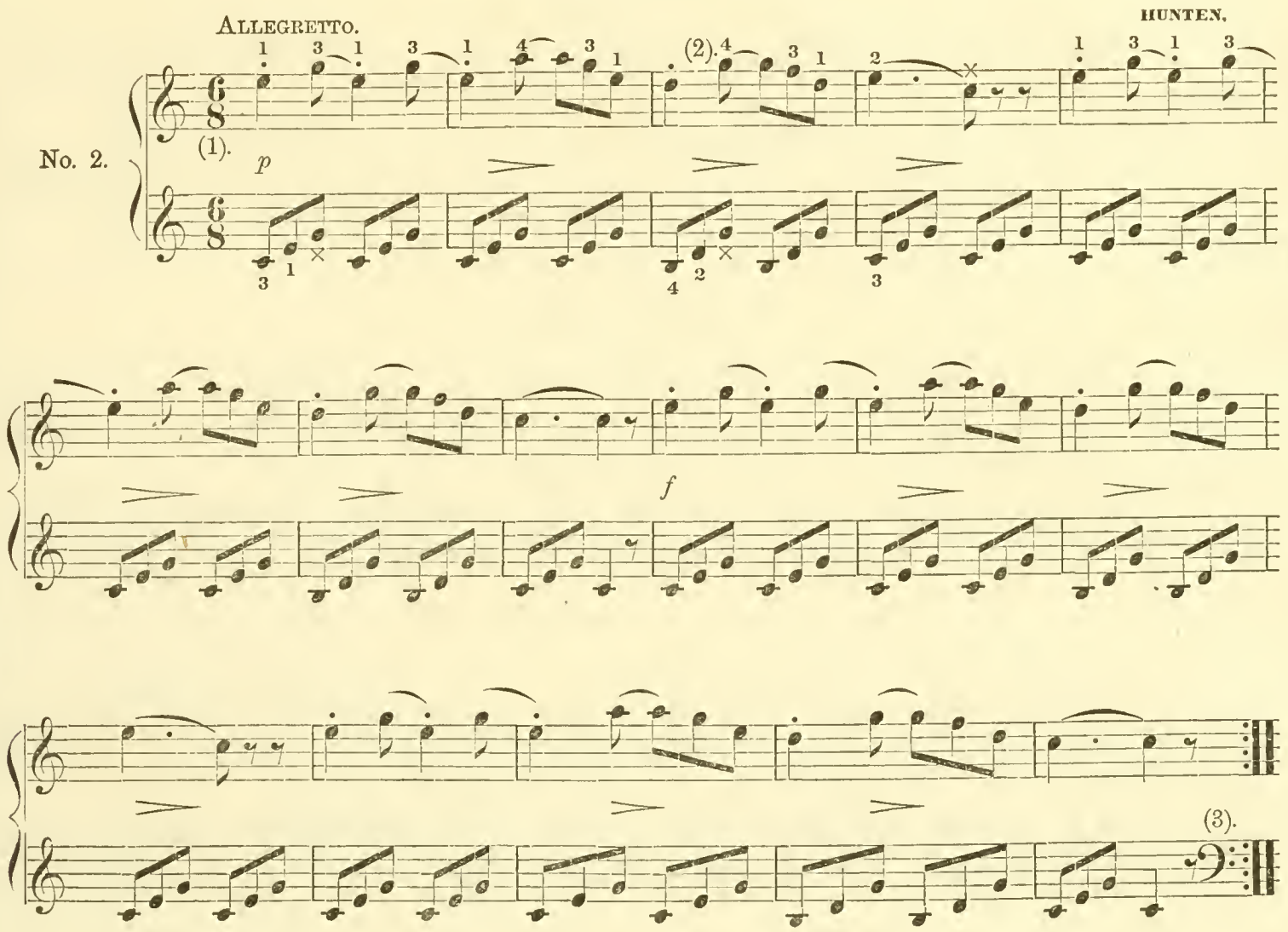
(4). Mind the Rest.

(5). This mark shows that the sound is to be increased, and gradually diminished.

(6). A dash placed over a note shows that it must be struck short, and the finger lifted immediately from the key.

RONDINO. No. 2.

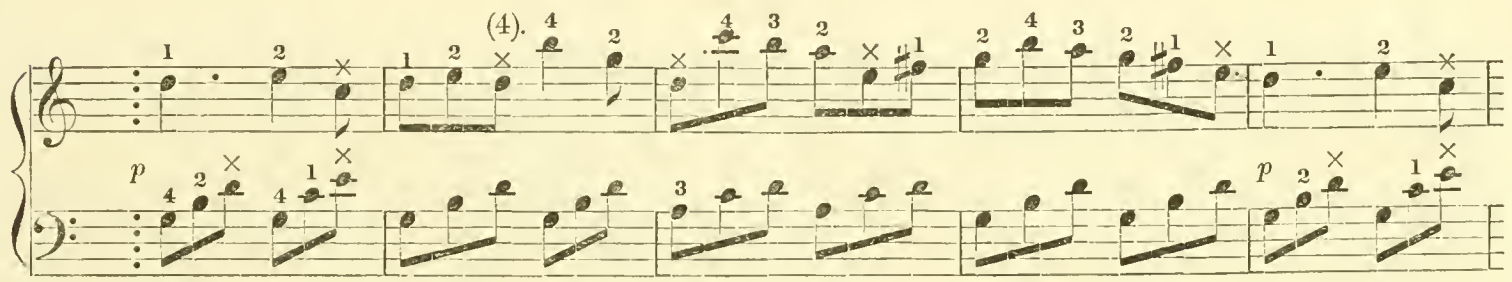
No. 2.



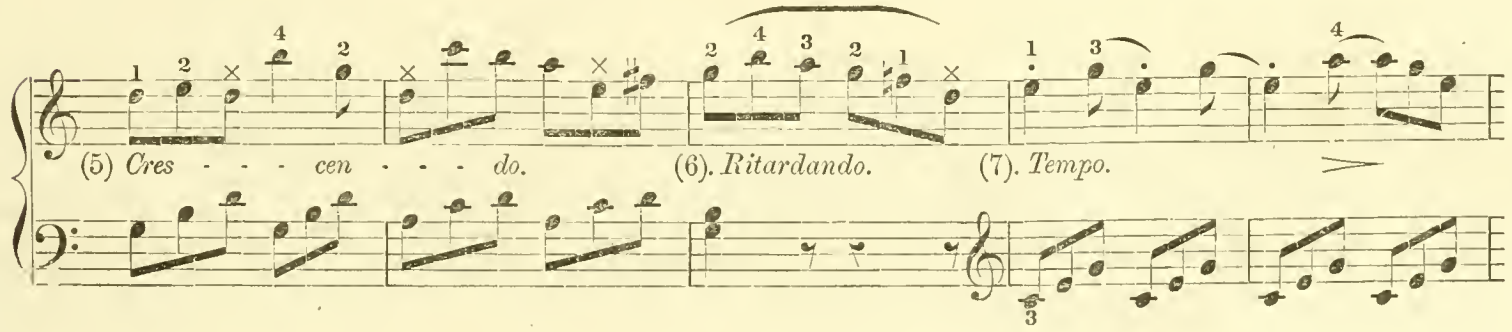
(1). Count one to each eighth note, or six counts to a measure.

(2). When a slur is placed over two notes of the same name, it is called a *Tie*. The first note only is struck, but the finger should be held down the full time of both.

(3). Remember the Bass or F Clef.



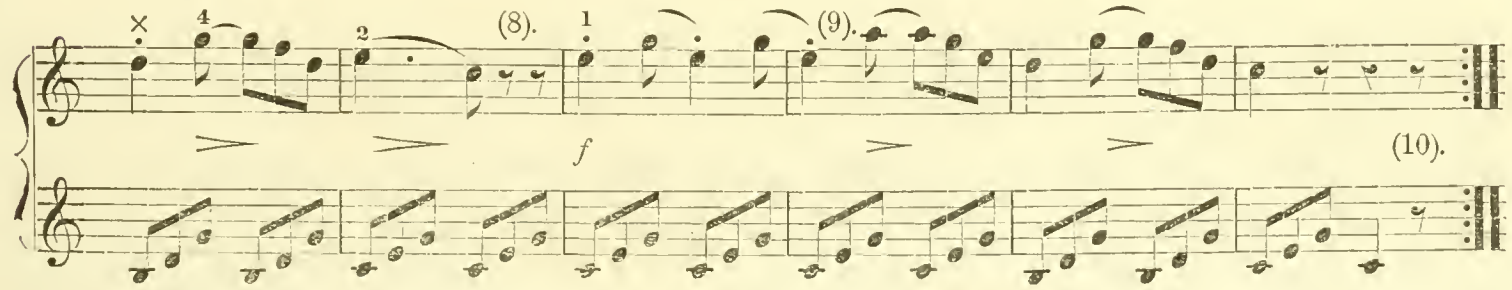
(4). Contract the hand, and place the thumb on the key vacated by the first finger.



(5). *Crescendo*—to increase the tone.

(6). *Ritardando*—to slacken the time.

(7). *Tempo*—to resume the former time.



(8). Lift the fingers in the right hand for the rests.

(9). Mind the ties.

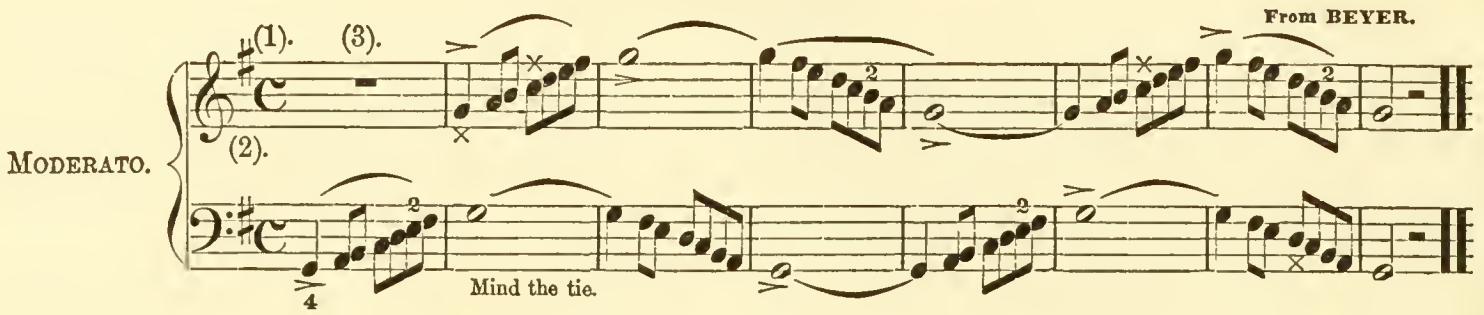
(10). Lift the fingers in both hands for the rests.

PRELUDE IN G.

(1). Count four quarters or eight eighths in each measure.

(2). The sharp (♯) placed on F, after the signature, shows that all the Fs are to be played F♯.

(3). Mind the rest in the right hand.

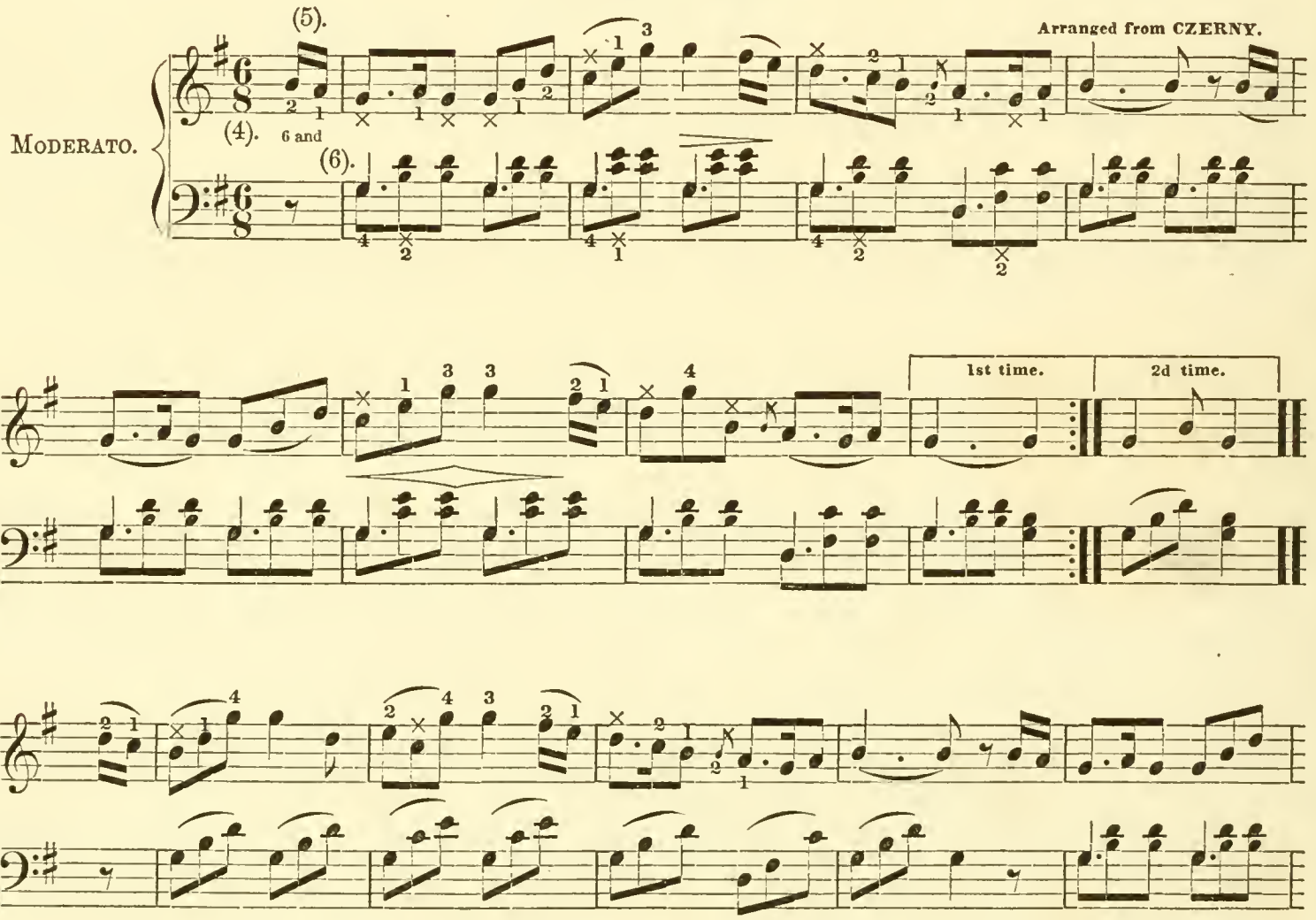


SCOTCH AIR.

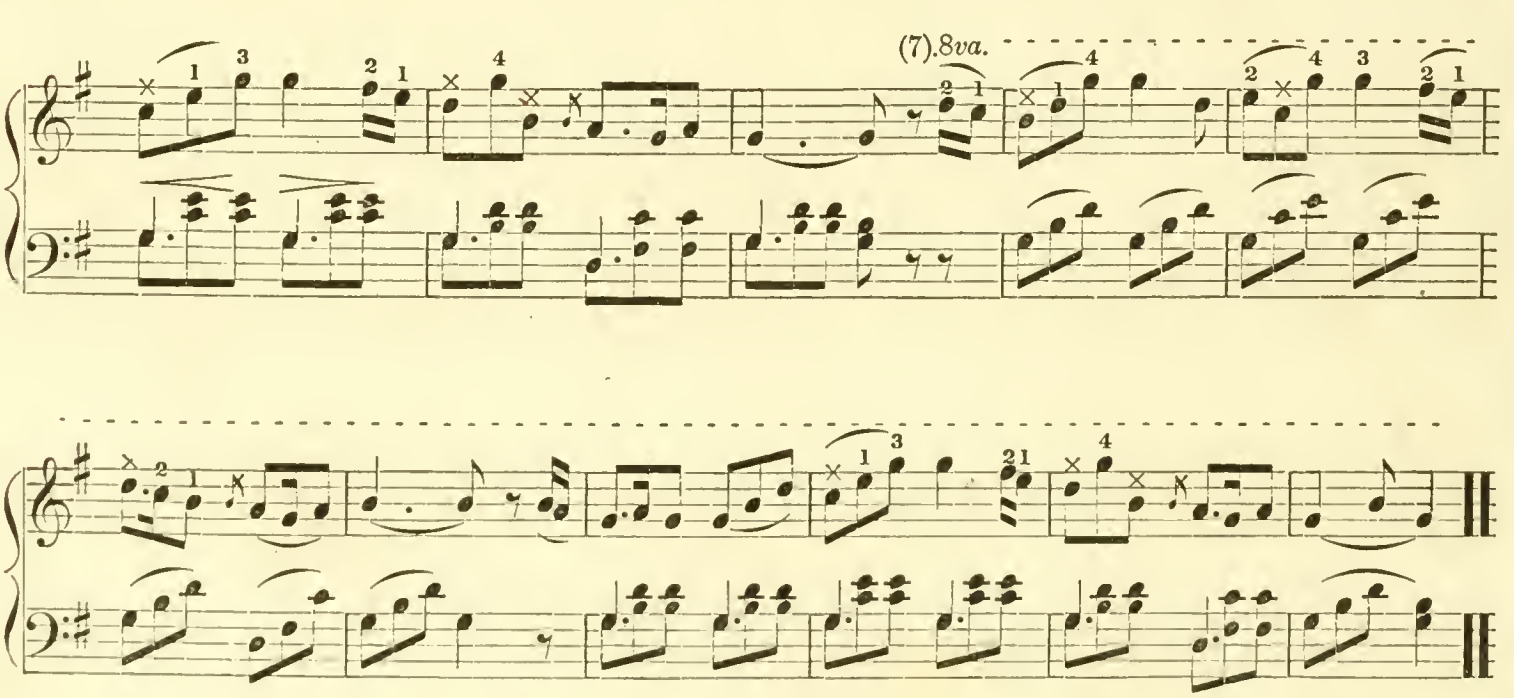
(4). Count six eighths in each measure.

5). The air begins with a broken measure, therefore commence by counting *six, and.*

(6). Hold down the first Bass note until the next two are played.



(7). *Octava*, or 8*va.*, means that the notes are to be played an octave or eight notes higher. The 8*va.* must be continued as far as the mark of continuation extends.



PRACTICE OF THE LEGATO AND STACCATO.

LEONORE.

(1). ALLEGRETTO. Arranged by CZERNY.

(IN G.)

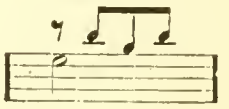
(2). (3).

(1). The F♯ at the signature affects all the Fs in the piece.

(2). The first Bass note of each group is to be sustained.

EXAMPLE.

EFFECT.



(3). Count eight eighths in each measure, and say "*and*" for the dotted sixteenth note.

PRACTICE OF STACCATO CHORDS IN THE LEFT HAND.

MARCH, BY MEYERBEER.

ALLEGRO MODERATO. Arranged by CZERNY.

(IN G.)

(4). *f* *p* *sf*(5).

(4). The tie over the first half note in the Treble, binds it to the next note, so that the finger must be kept down until the first three chords in the Bass have been struck.

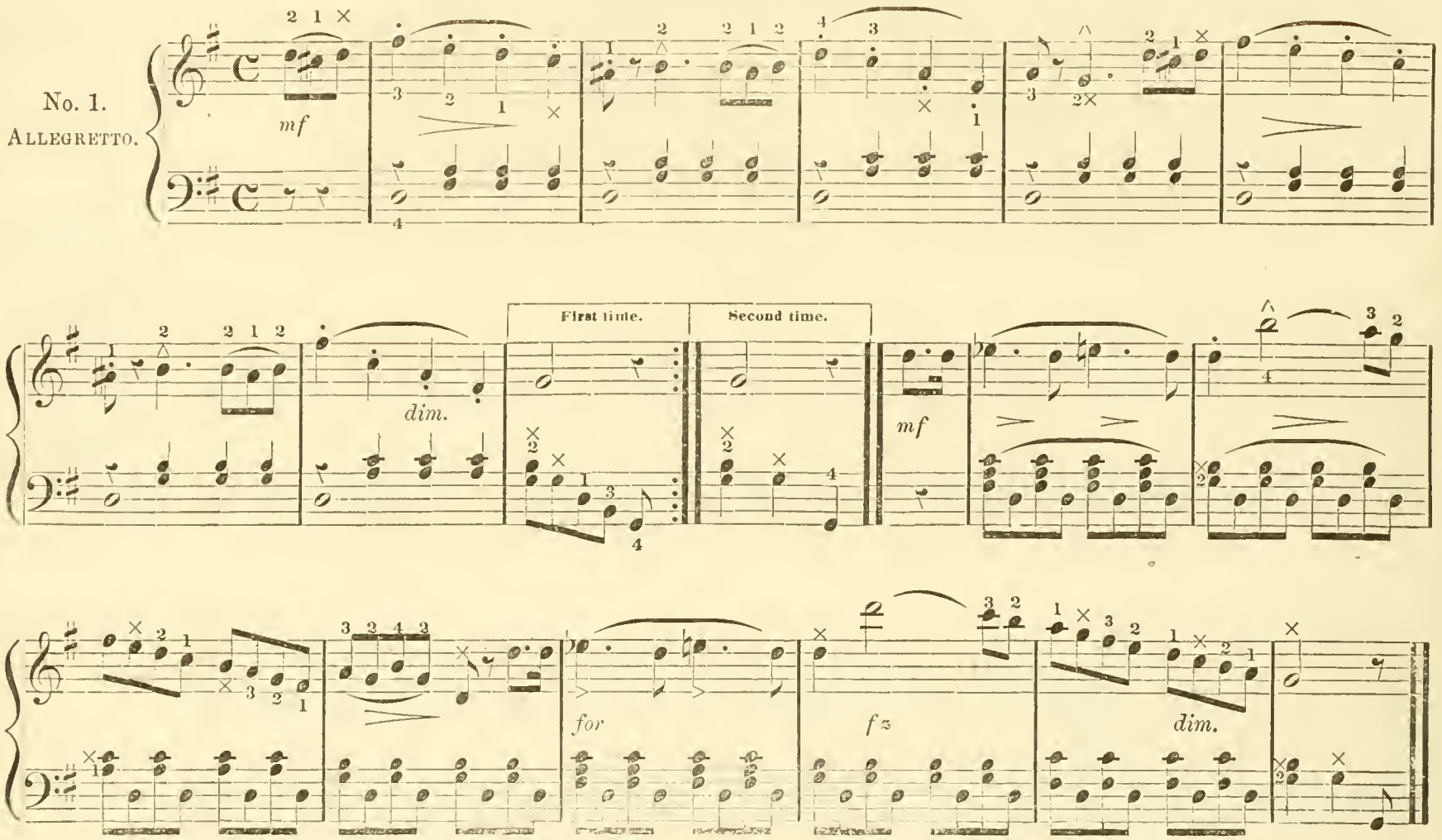
(5). *Sforzato*, or *sf.*, means that the note to which it is applied should be accented strongly. A character, thus ʌ or v, is often used to denote the same thing.

FOUR FAVORITE MELODIES IN G. FOR RECREATION.

AIR NAPOLITAINE.

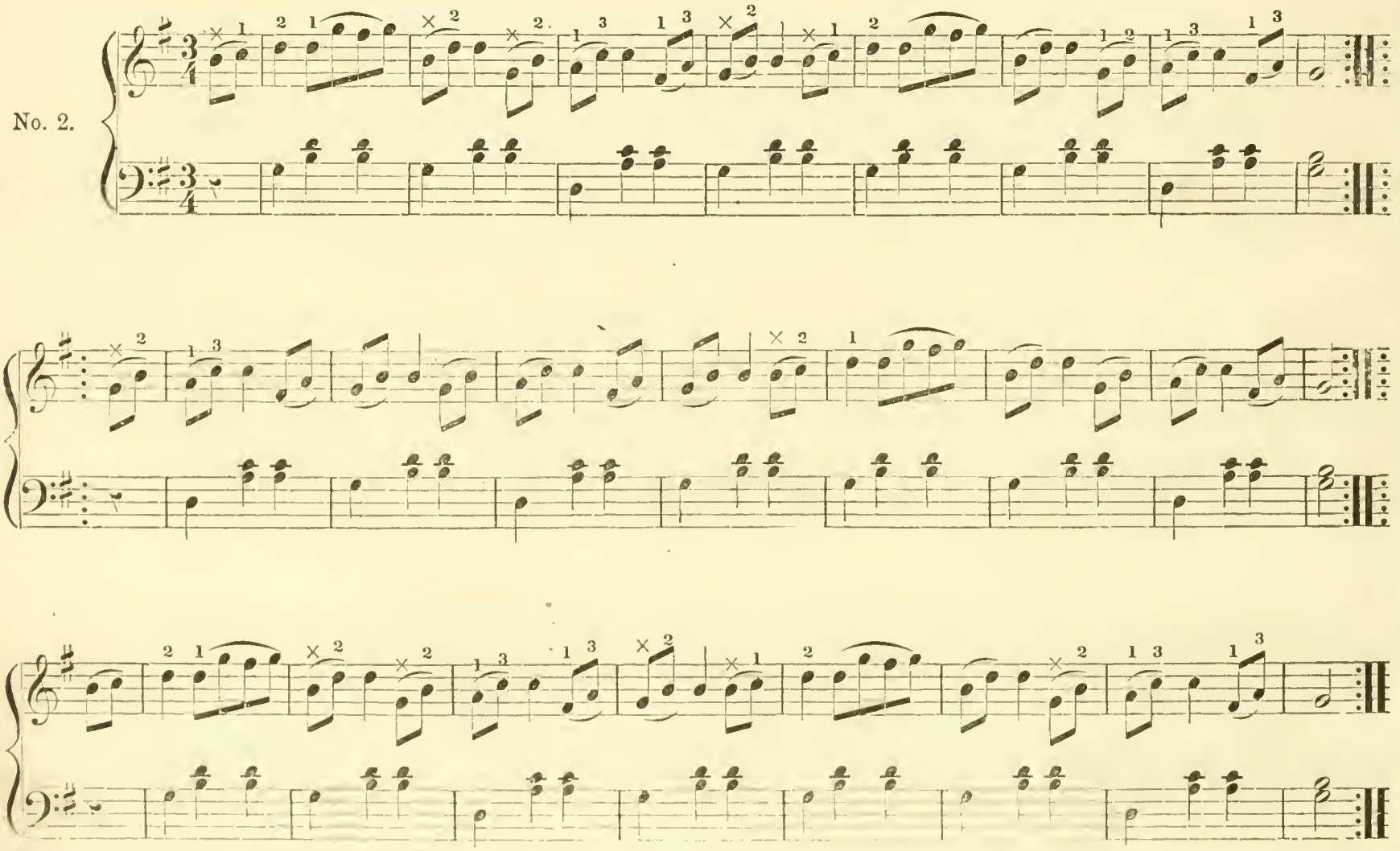
No. 1.

ALLEGRETTO.

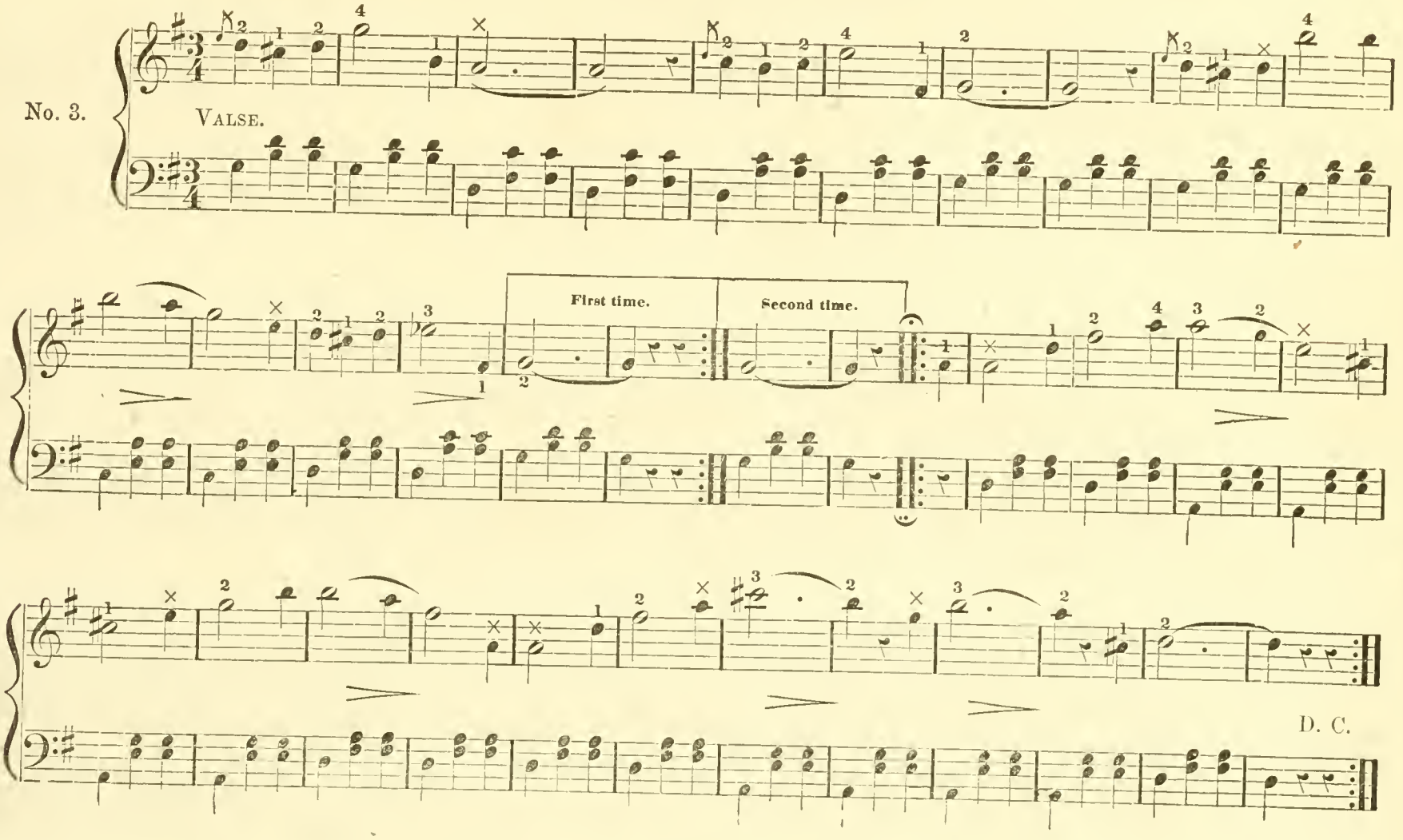


SPANISH DANCE.

No. 2.

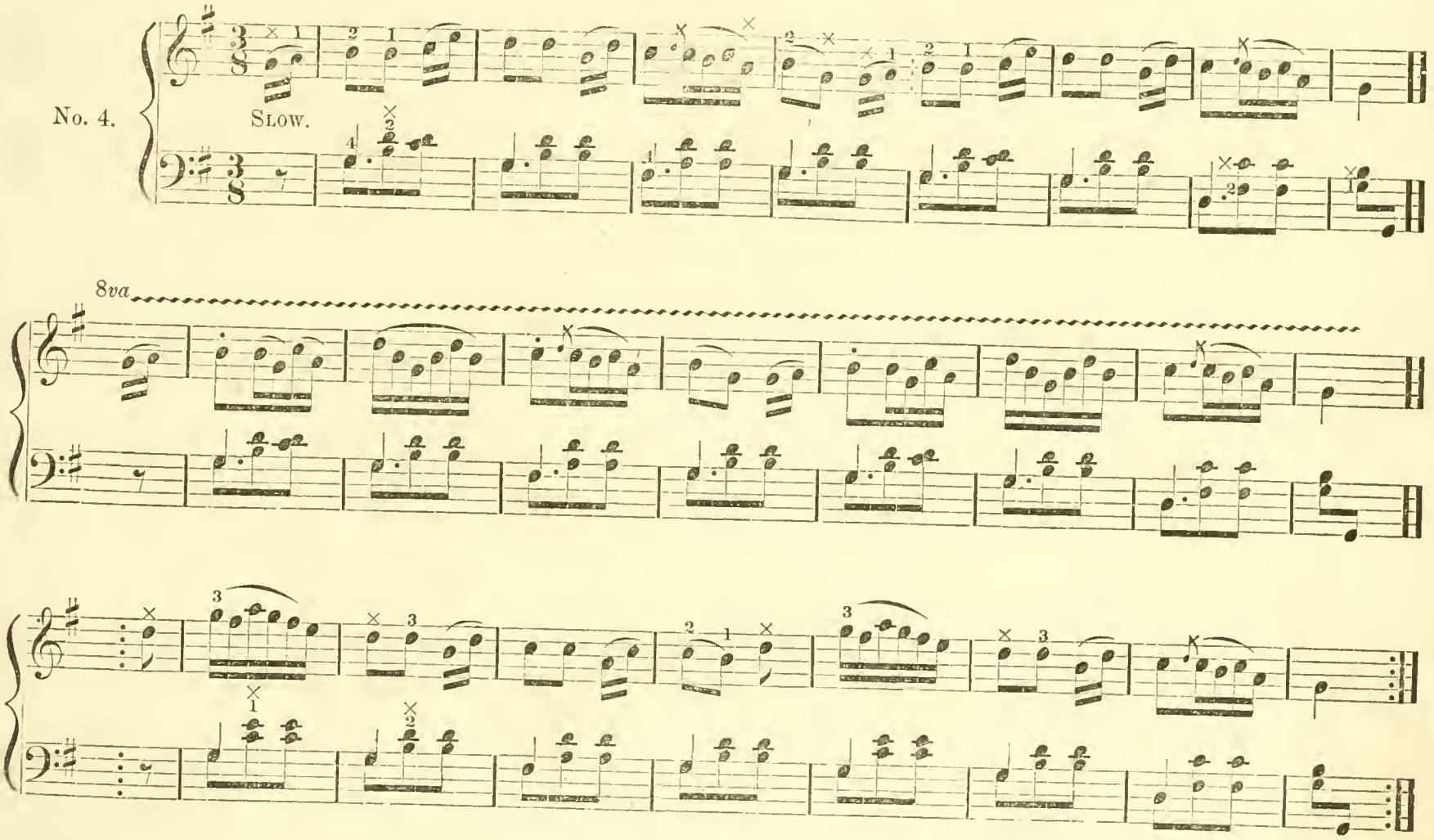


No. 3.



HOME—AS A WALTZ.

No. 4.

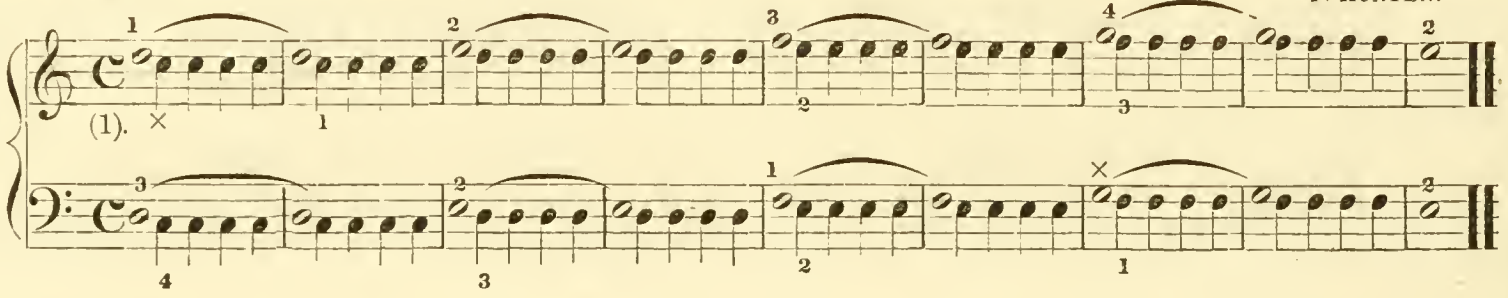


TWELVE PROGRESSIVE EXERCISES, IN C.

F. HUNTEN.

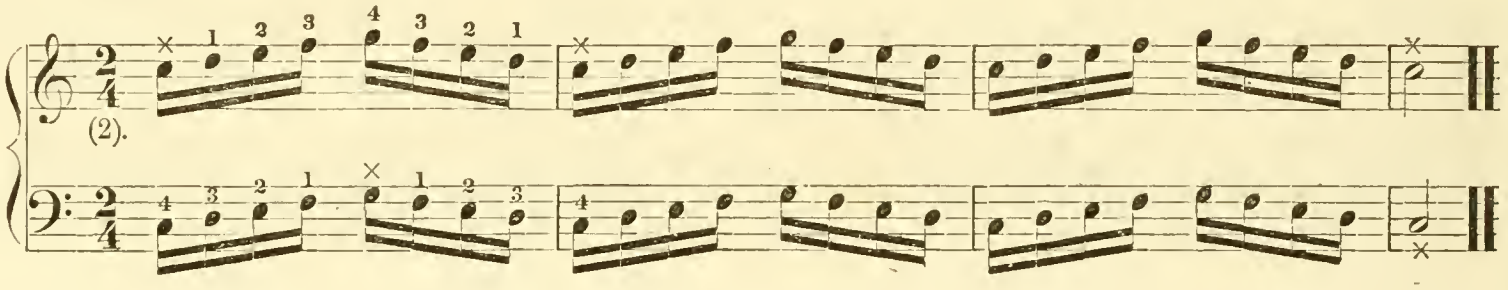
No. 1.

(1). Mind the Tie in both Treble and Bass, and count four quarters in each measure.



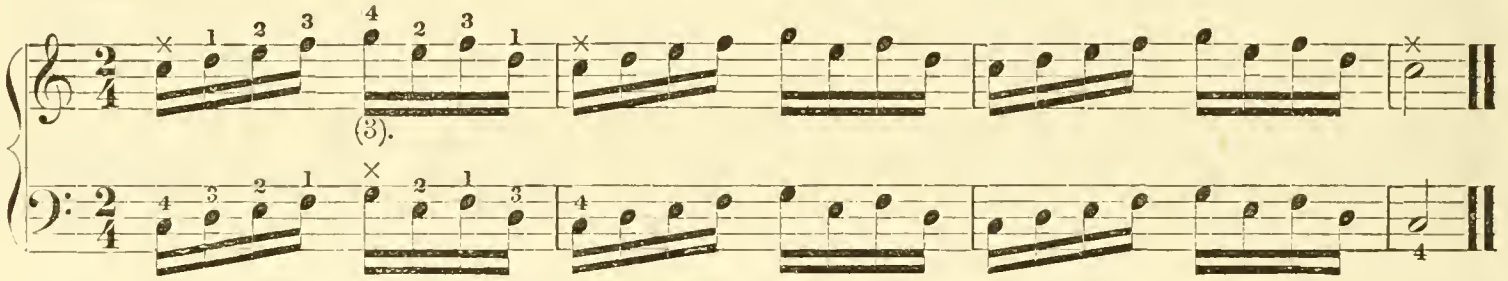
No. 2.

(2). Count four in each measure.



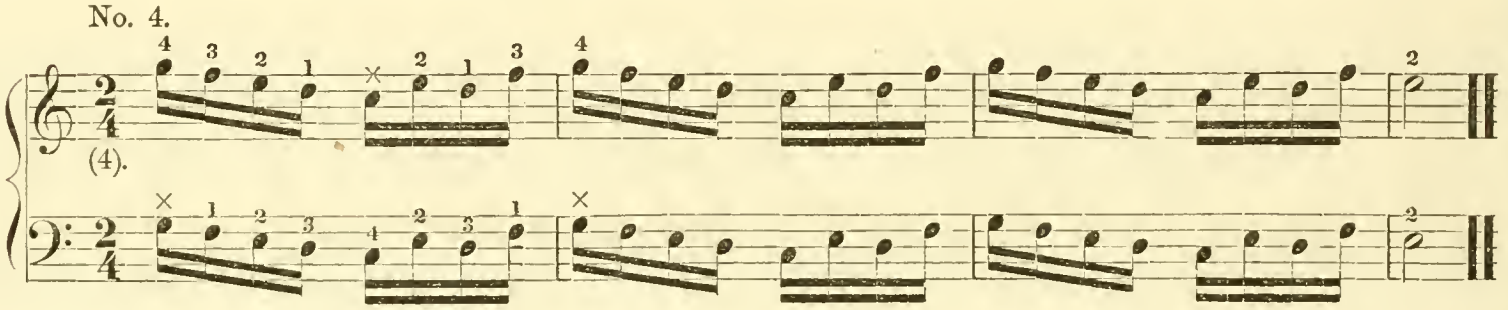
No. 3.

(3). Mind the change in the fingering.



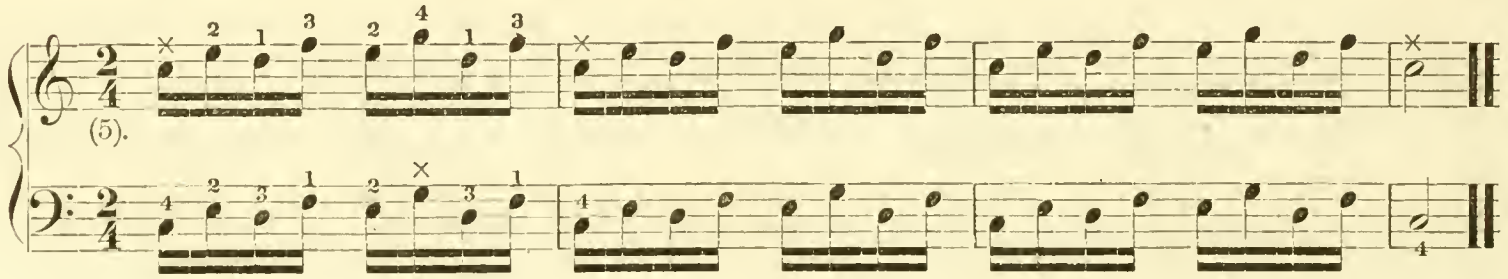
No. 4.

(4). Strike each note with equal force.



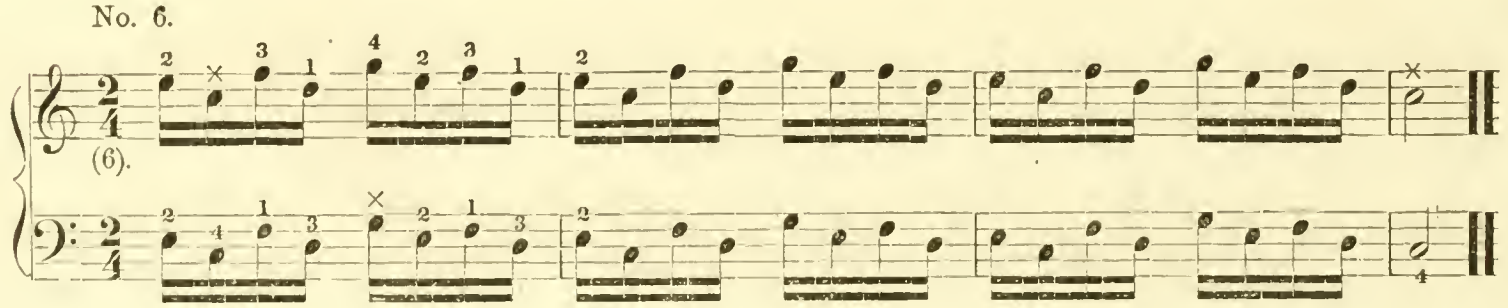
No. 5.

(5). Lift each finger as the next key is struck.

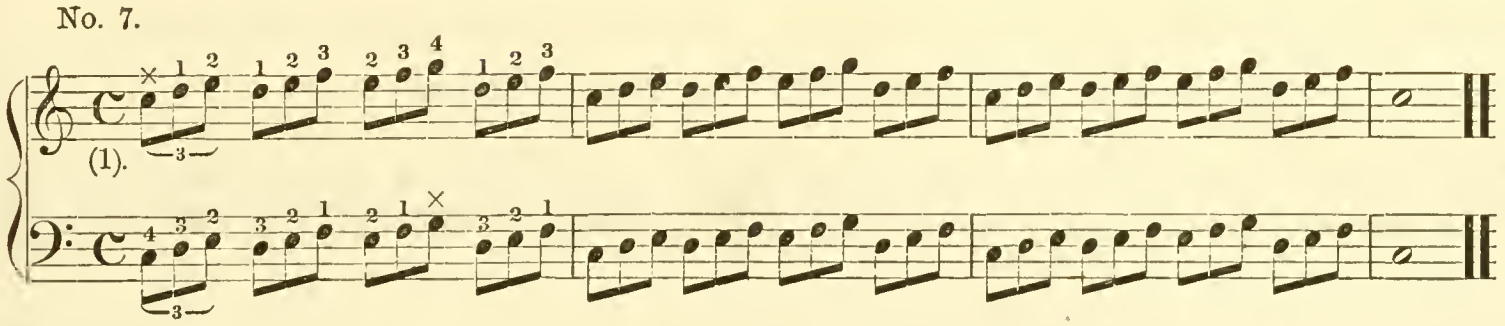


No. 6.

(6). Strike each key with precision.

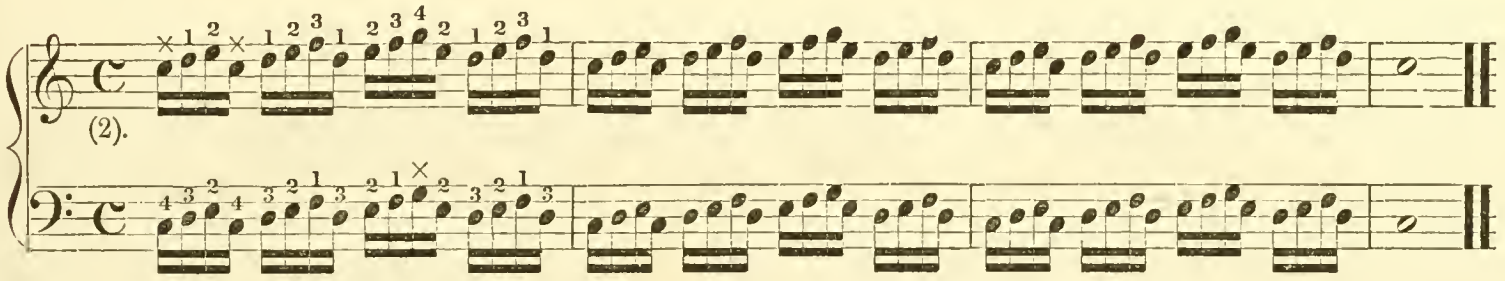


No. 7.



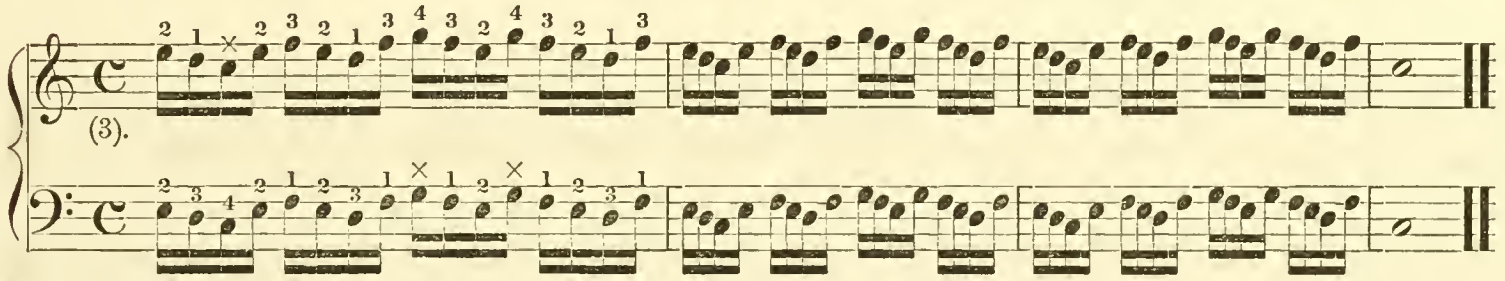
(1). Count four in each measure, or one to each triplet.

No. 8.



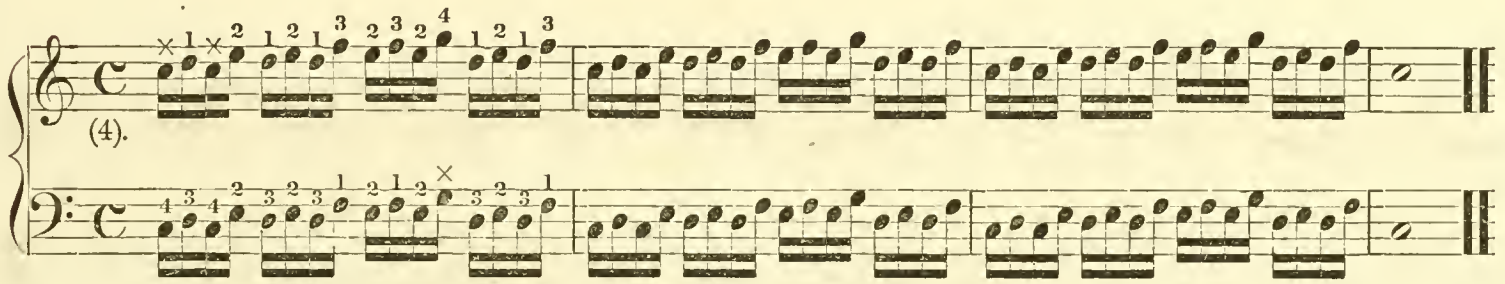
(2). Accent the first note of each group.

No. 9.



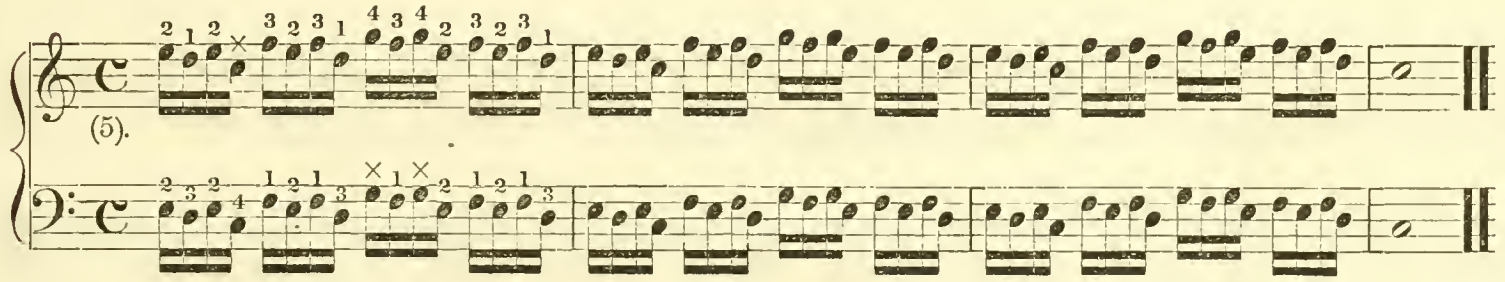
(3). Play the note in each hand distinctly

No. 10.



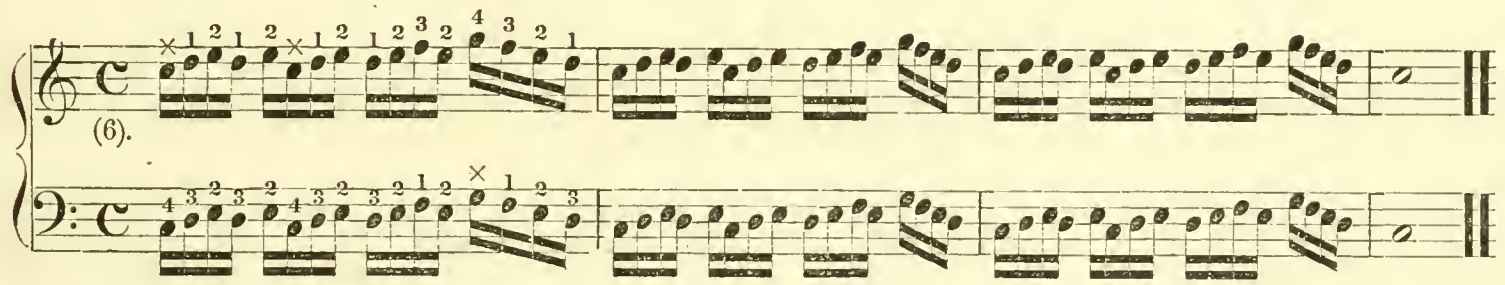
(4). This exercise will strengthen the third finger in each hand.

No. 11.



(5). Play each exercise slowly at first, then increase the time.

No. 12.

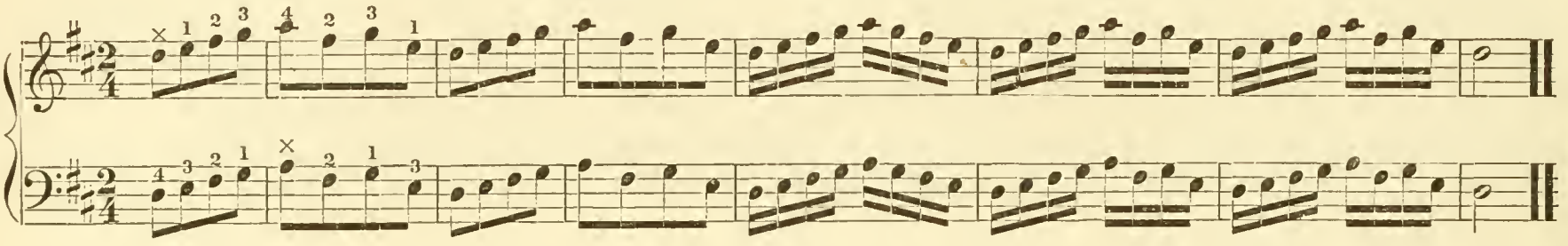


(6). Be careful that the Bass notes are played promptly with the Treble notes.

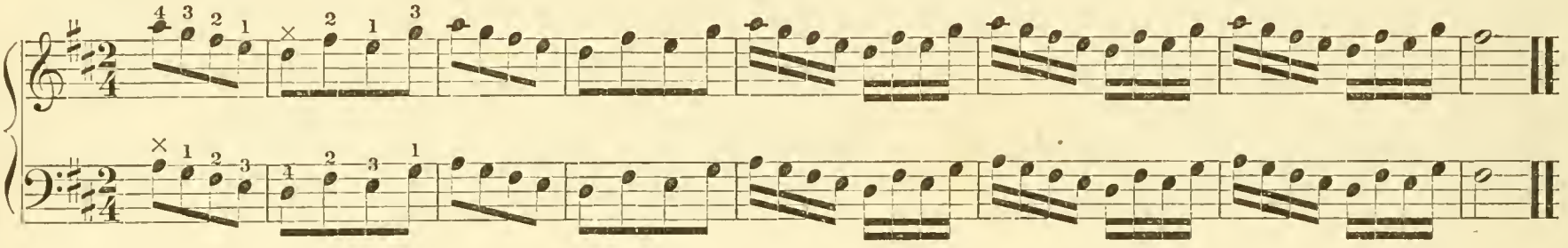
SIX PROGRESSIVE EXERCISES IN D, TO GIVE EQUALITY TO THE FIVE FINGERS.

Selected and arranged from the preceding twelve exercises, by HUNTEN.

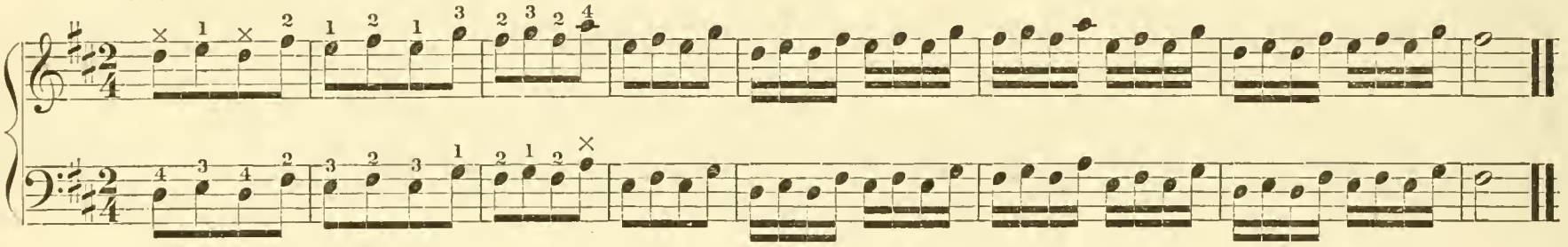
No. 1.



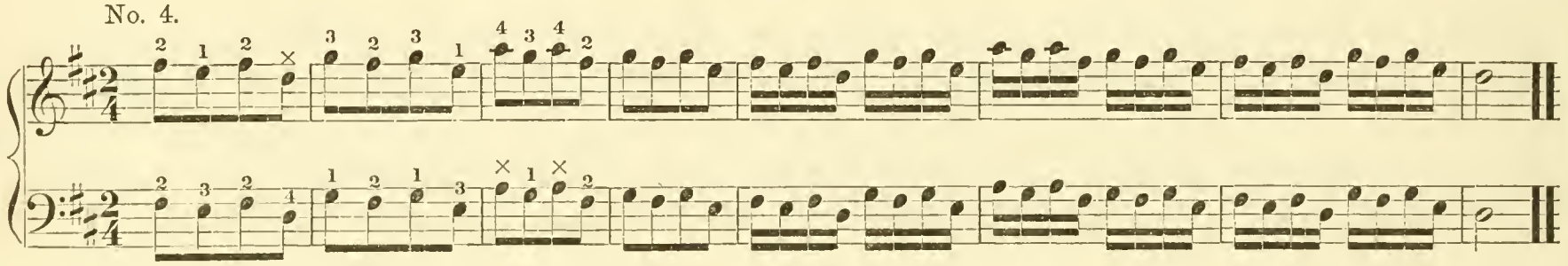
No. 2.



No. 3.



No. 4.



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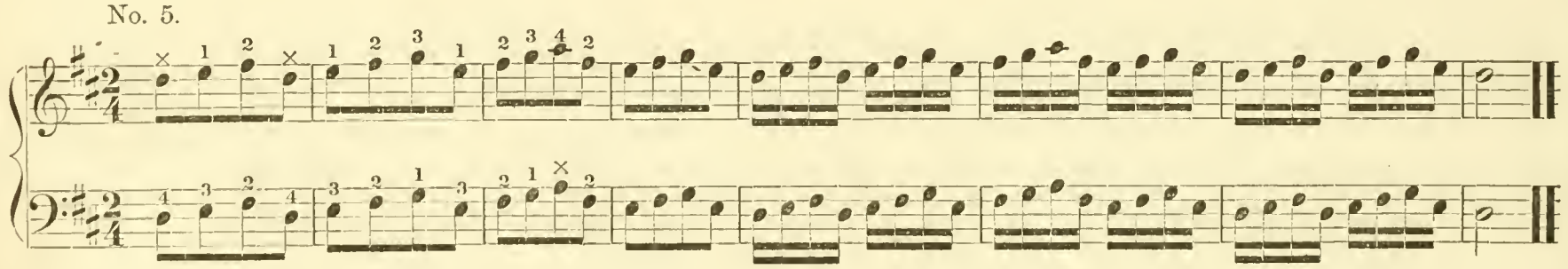

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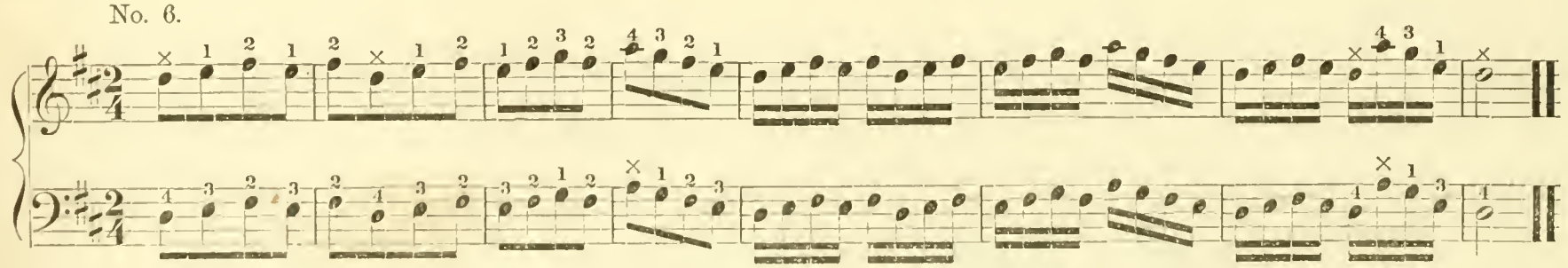
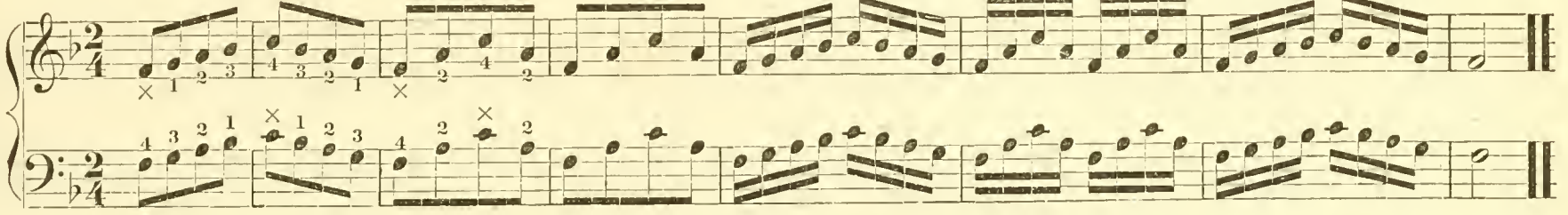


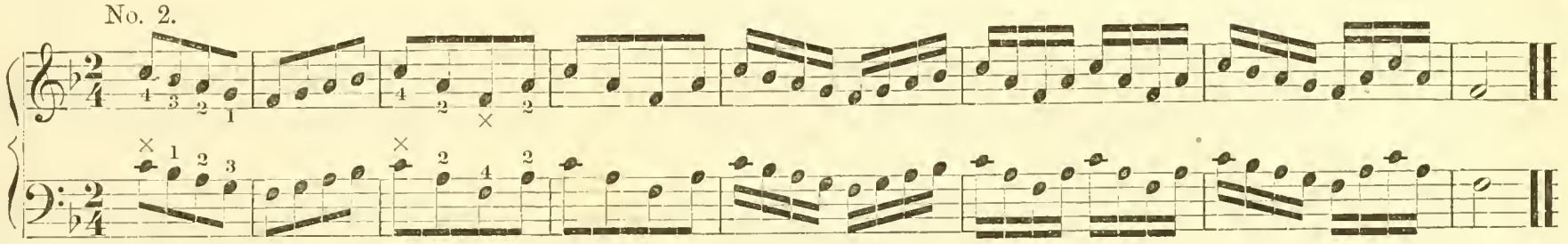
SIX PROGRESSIVE EXERCISES IN F, TO GIVE EQUALITY TO THE FIVE FINGERS.

Selected and arranged from the preceding twelve exercises, by HUNTEN.

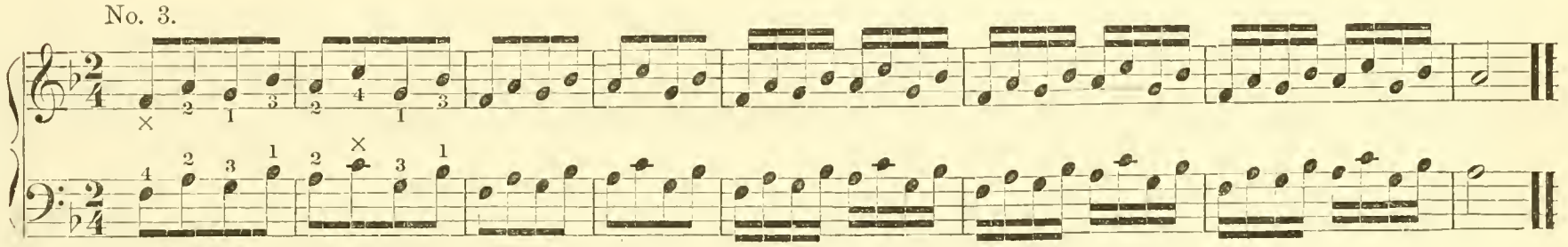
No. 1.



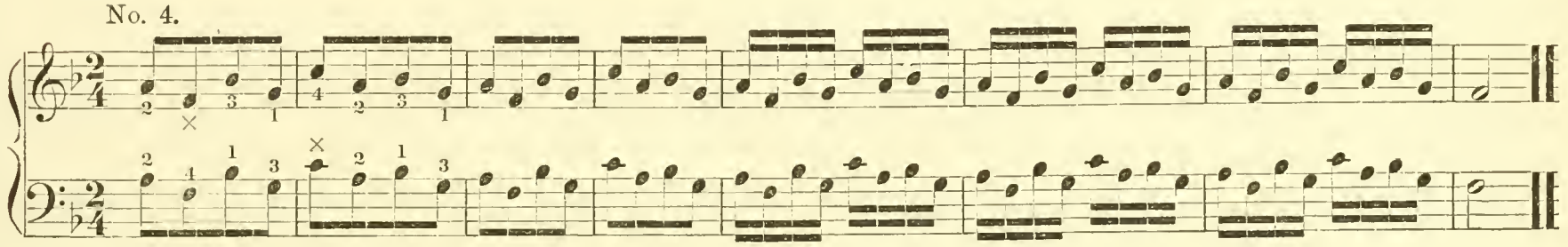
No. 2.



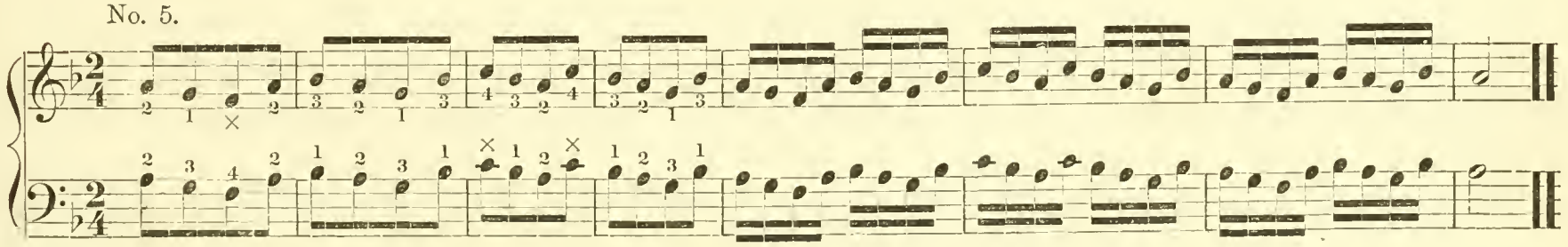
No. 3.



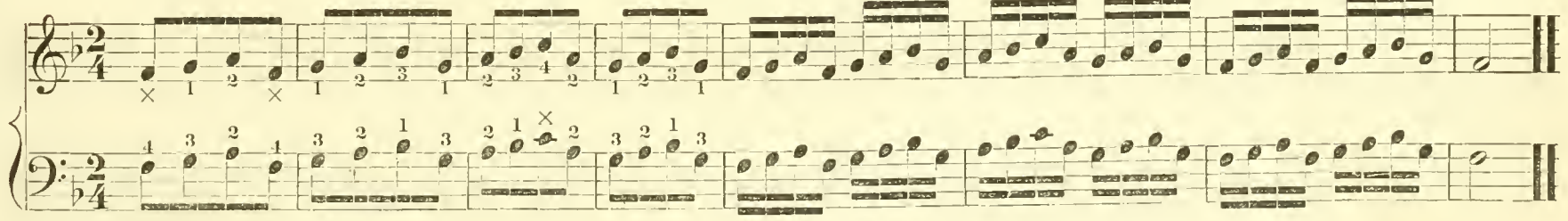
No. 4.



No. 5.



No. 6.



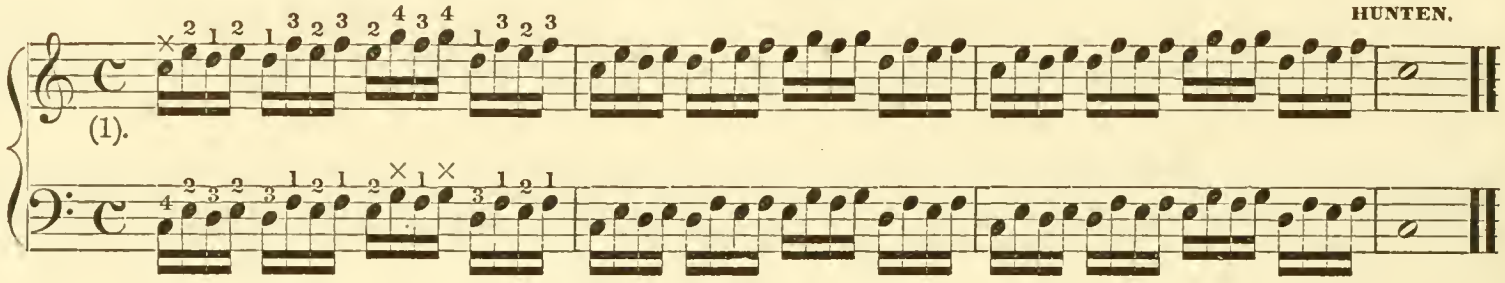
SIX PROGRESSIVE EXERCISES IN C.

TO GIVE FLEXIBILITY AND STRENGTH TO THE FINGERS.

No. 1.

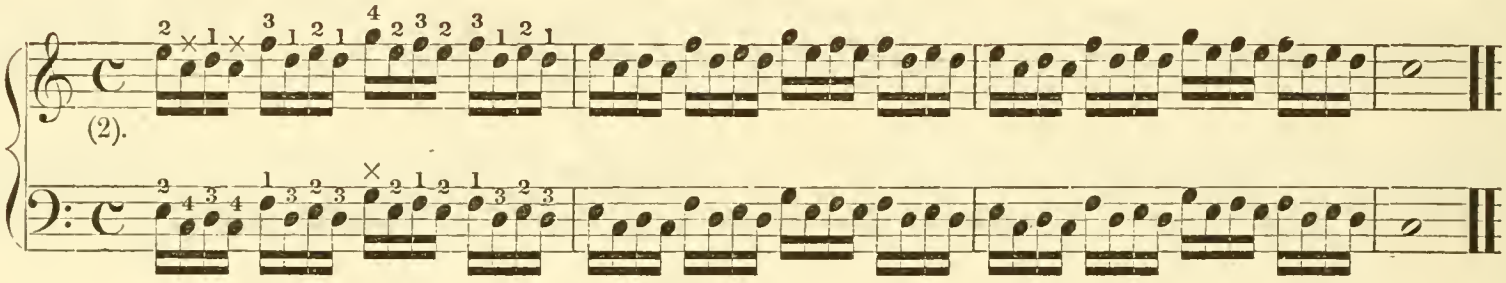
HUNTEN.

(1). Count four in each measure.



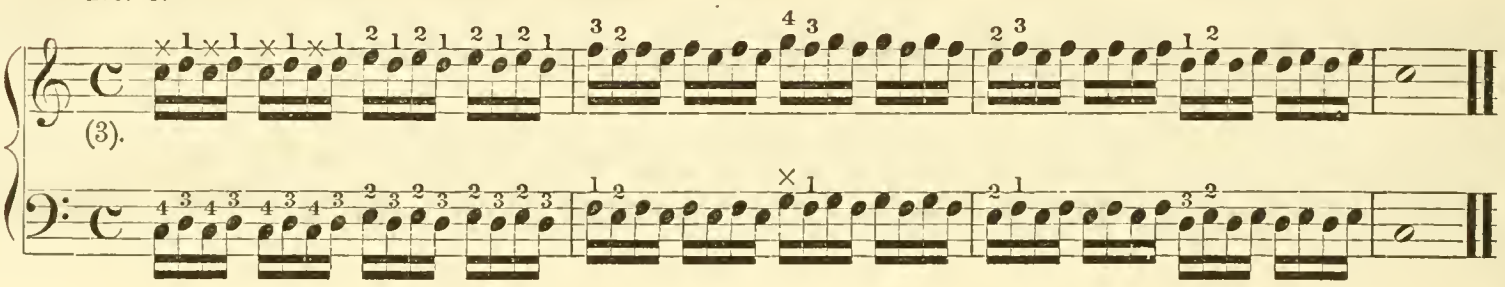
No. 2.

(2). For the left hand especially.



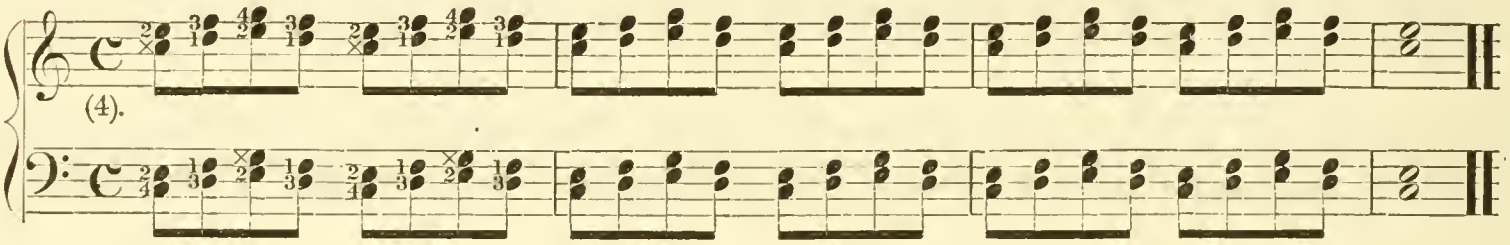
No. 3.

(3). Accent the first note of each group.



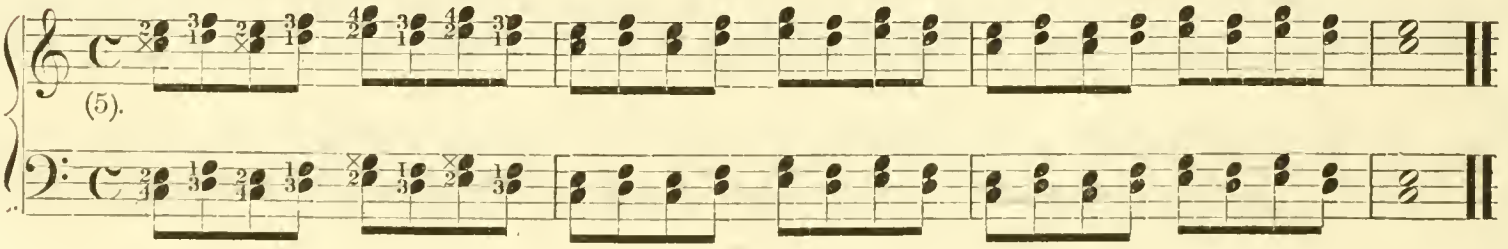
No. 4.

(4). Count four in each measure, and be sure to strike each note with equal strength.



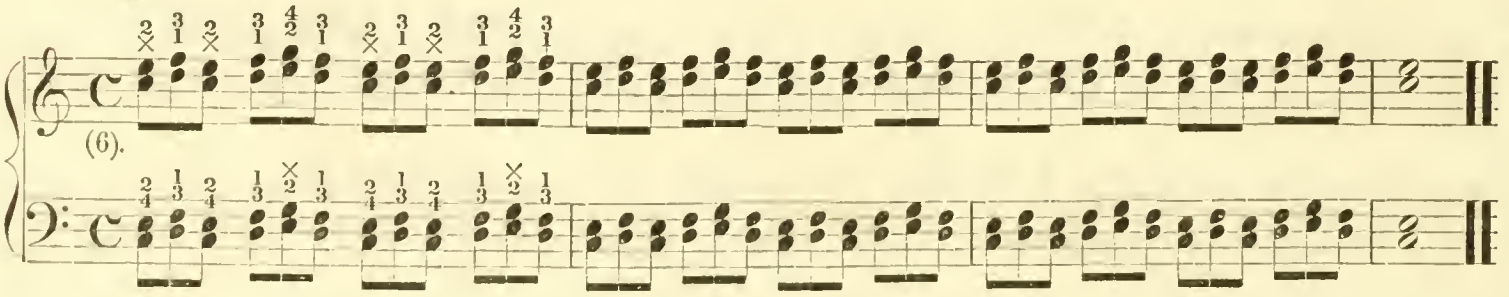
No. 5.

(5). Count four as before, and accent the first note in each group.



No. 6.

(6). Count four in each measure, and accent strongly the first note in each triplet.

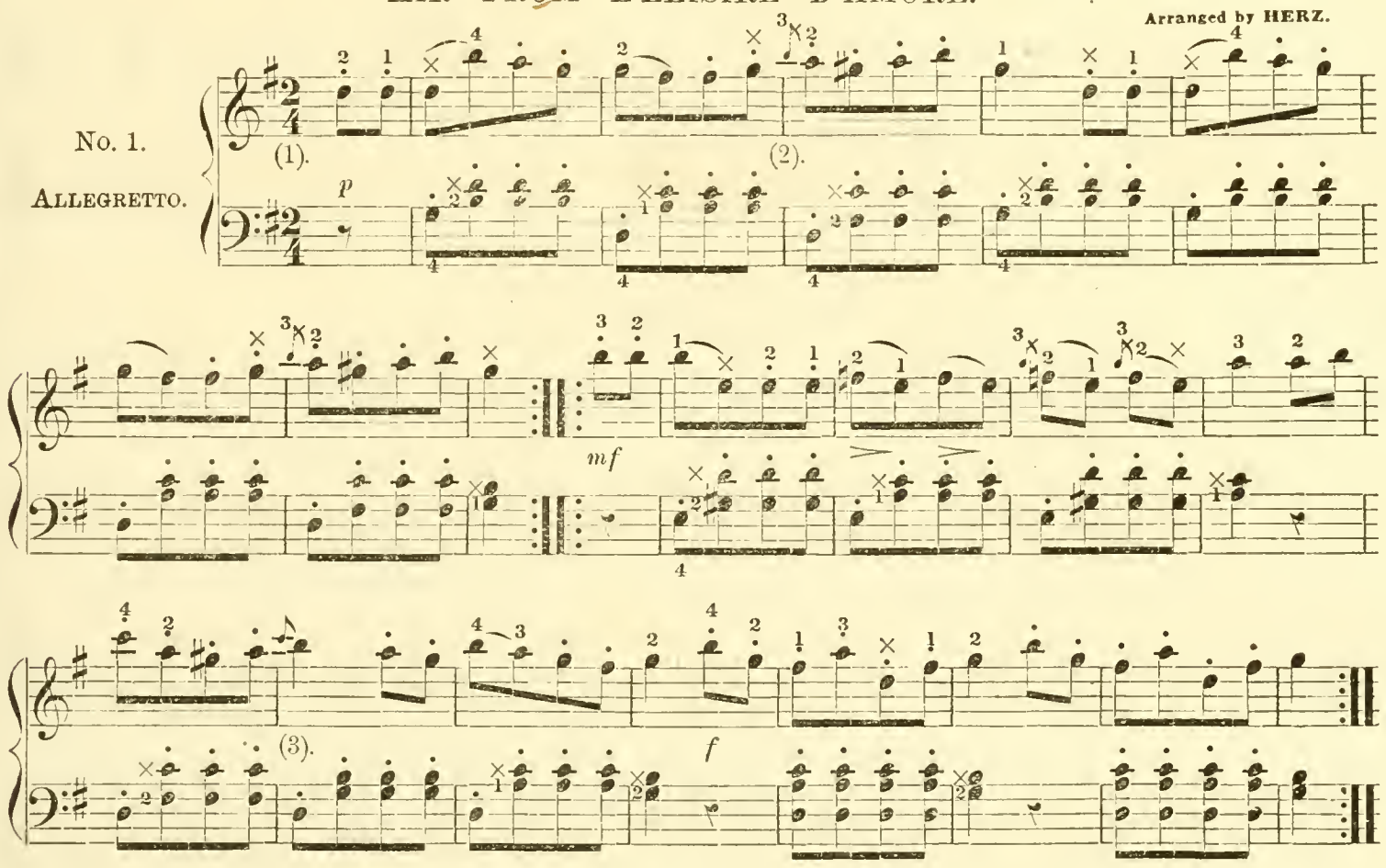


AIR FROM L'ELISIRE D'AMORE.

Arranged by HERZ.

No. 1.

ALLEGRETTO.

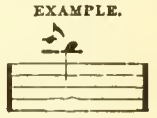


(1). Count aloud two quarters in each measure.

(2). A small note placed before a large one, is called an *Appoggiatura.* When a line is drawn across it it should be played rapidly, without reference to the time of the large note.

(3). When the Appoggiatura is used without the cross line, it should take half the value of the principal note.

EXAMPLE.



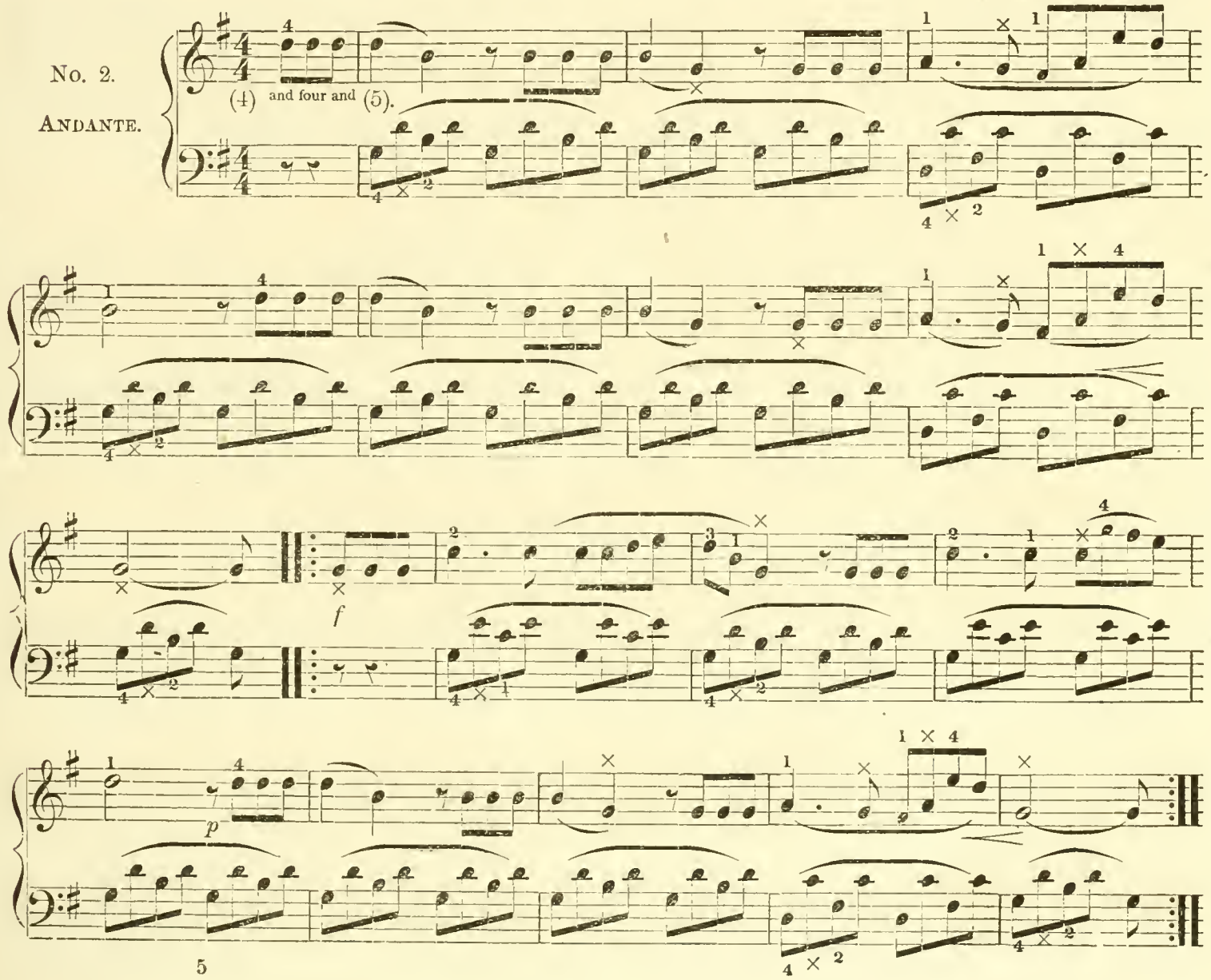
EFFECT.

'TIS BUT AN HOUR SINCE FIRST WE MET.

Arranged by BURGMULLER.

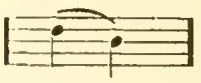
No. 2.

ANDANTE.

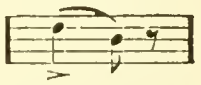


(4). Count aloud four quarters in each measure. Commence the broken bar by counting thus—"*and four and.*"

(5). When two notes are slurred,



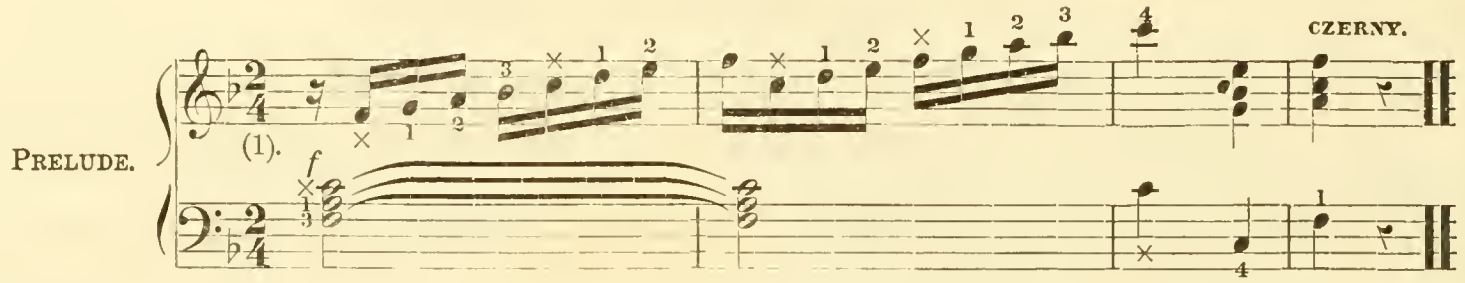
they should be performed:



that is, the first note should be struck with force, the second lightly, and the finger immediately raised, as if written an eighth note with an eighth rest.

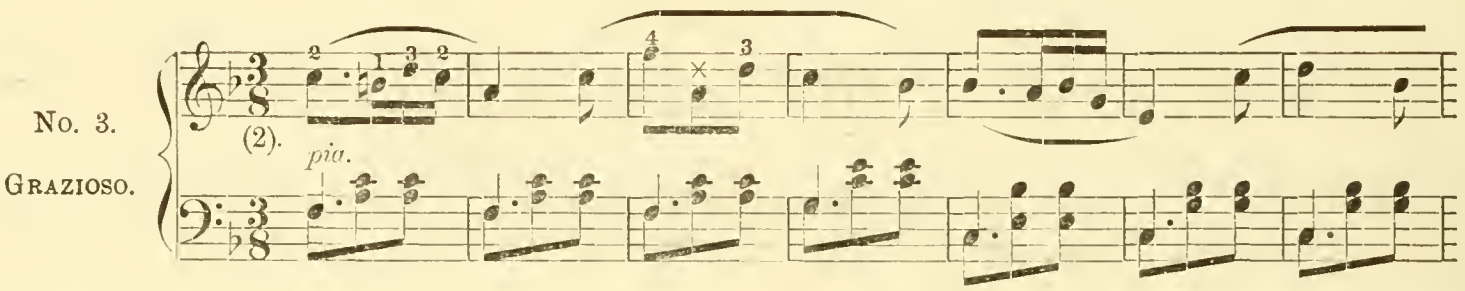
PRELUDE IN F, WITH ONE FLAT (B♭).

(1). In the Prelude count two quarter notes in each measure, and pass the thumb under the second and third fingers, without changing the position of the hand.

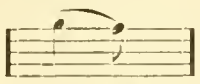


THE LINDEN WALTZ.

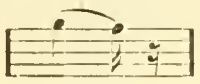
(2). Count three eighth notes in each measure.

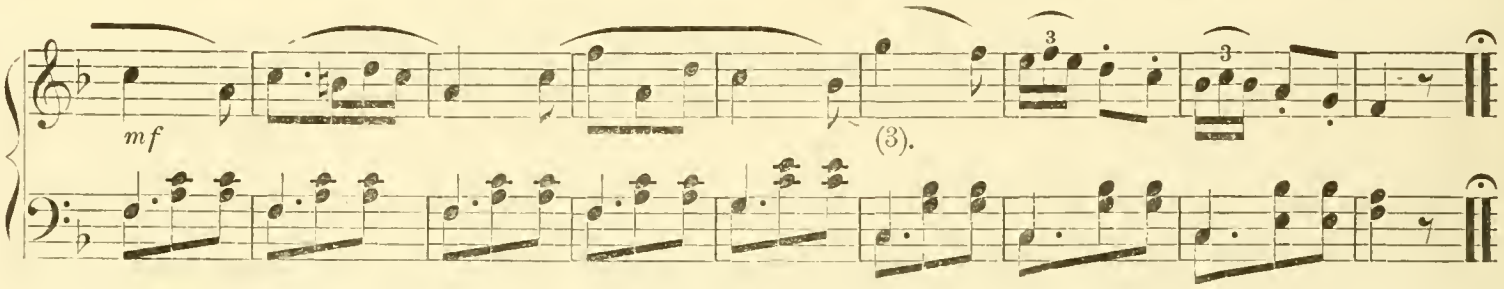


(3). Remember that two notes, written

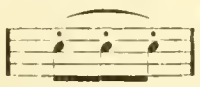


should always be played as if written

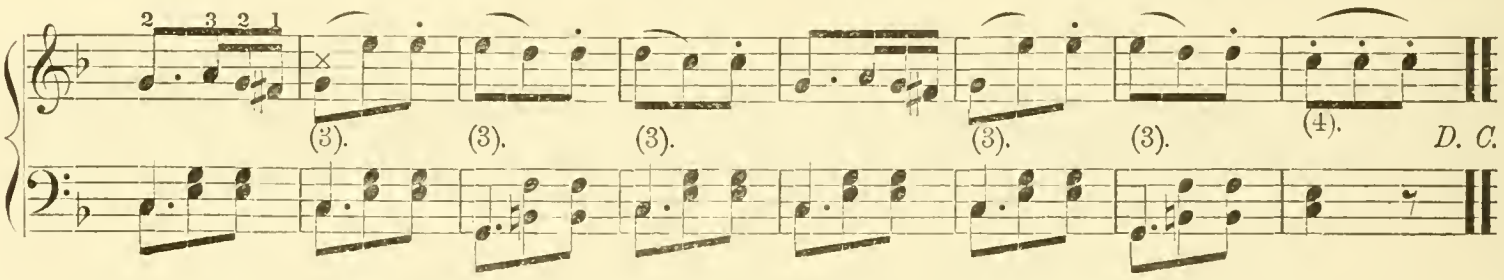




(4). When dots with a slur over them are placed over notes,

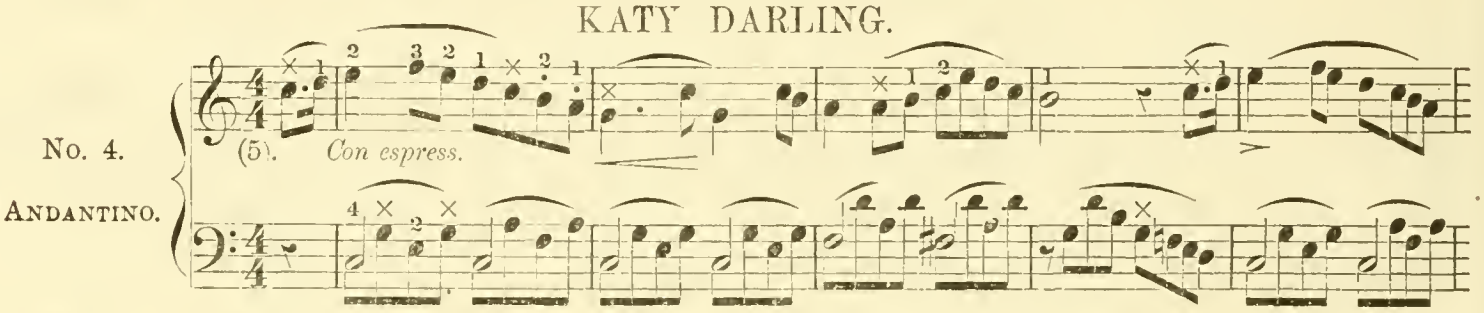


the keys should be pressed gently, and the finger gently raised.

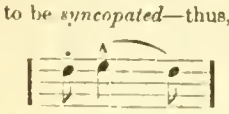


KATY DARLING.

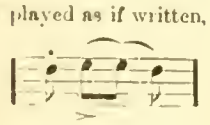
(5). Count aloud four quarters in each measure.

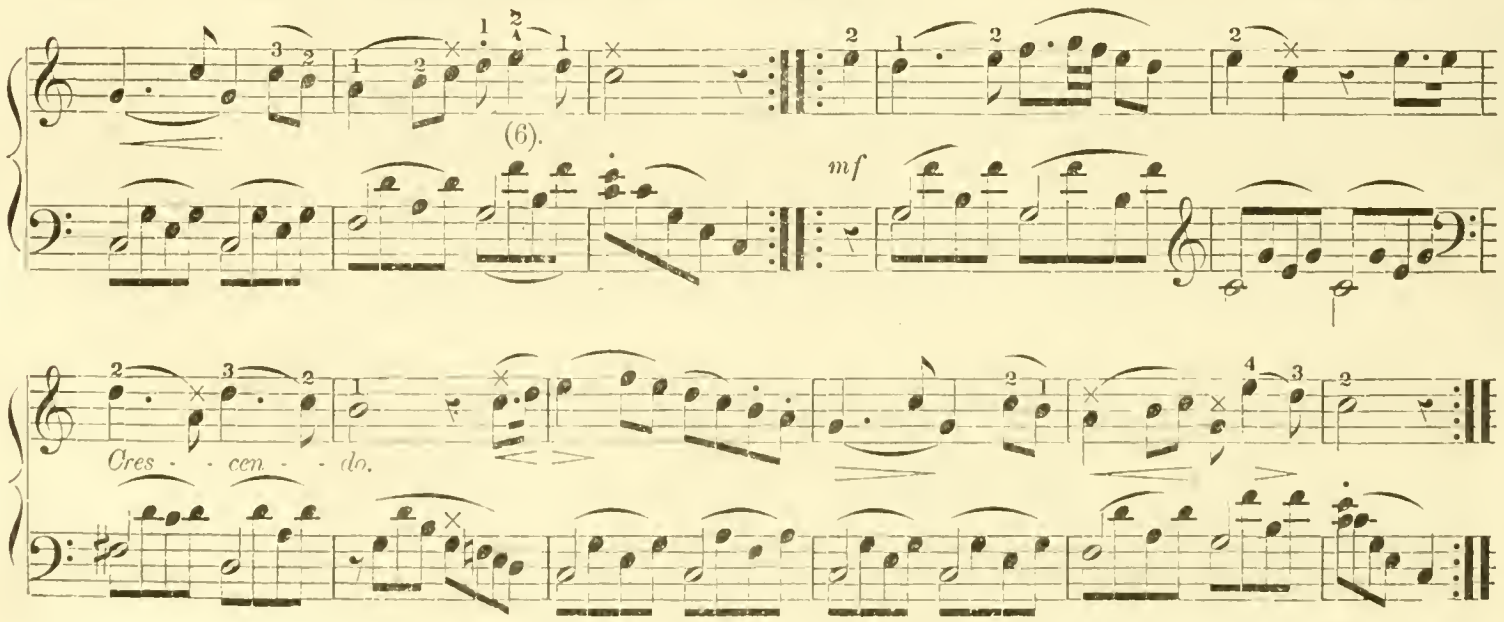


(6). When notes are emphasized on the unaccented parts of a measure, the passage is said to be *syncopated*—thus,



is played as if written,

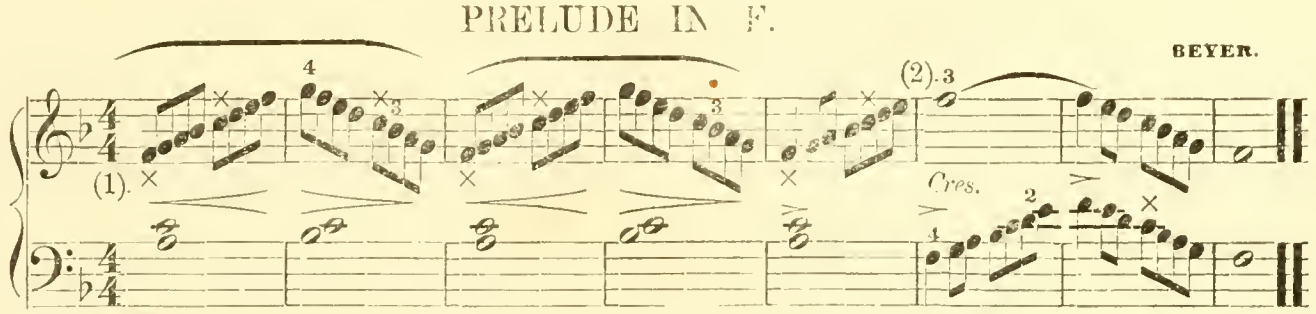




PRELUDE IN F.

BEYER.

ALLEGRETTO MODERATO.



(1). Always count aloud.

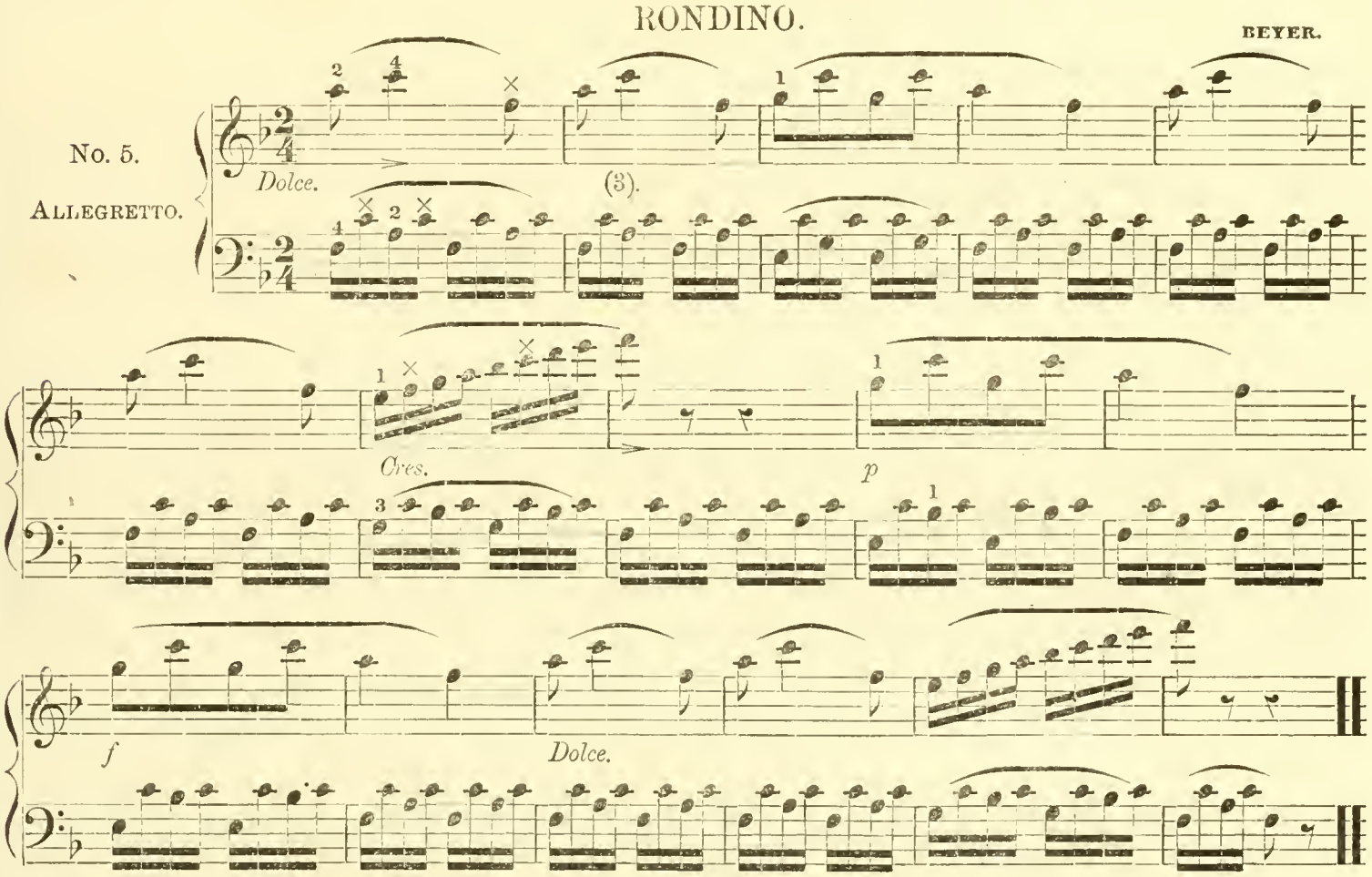
(2). Mind the tie ⁀

RONDINO.

BEYER.

No. 5.

ALLEGRETTO.



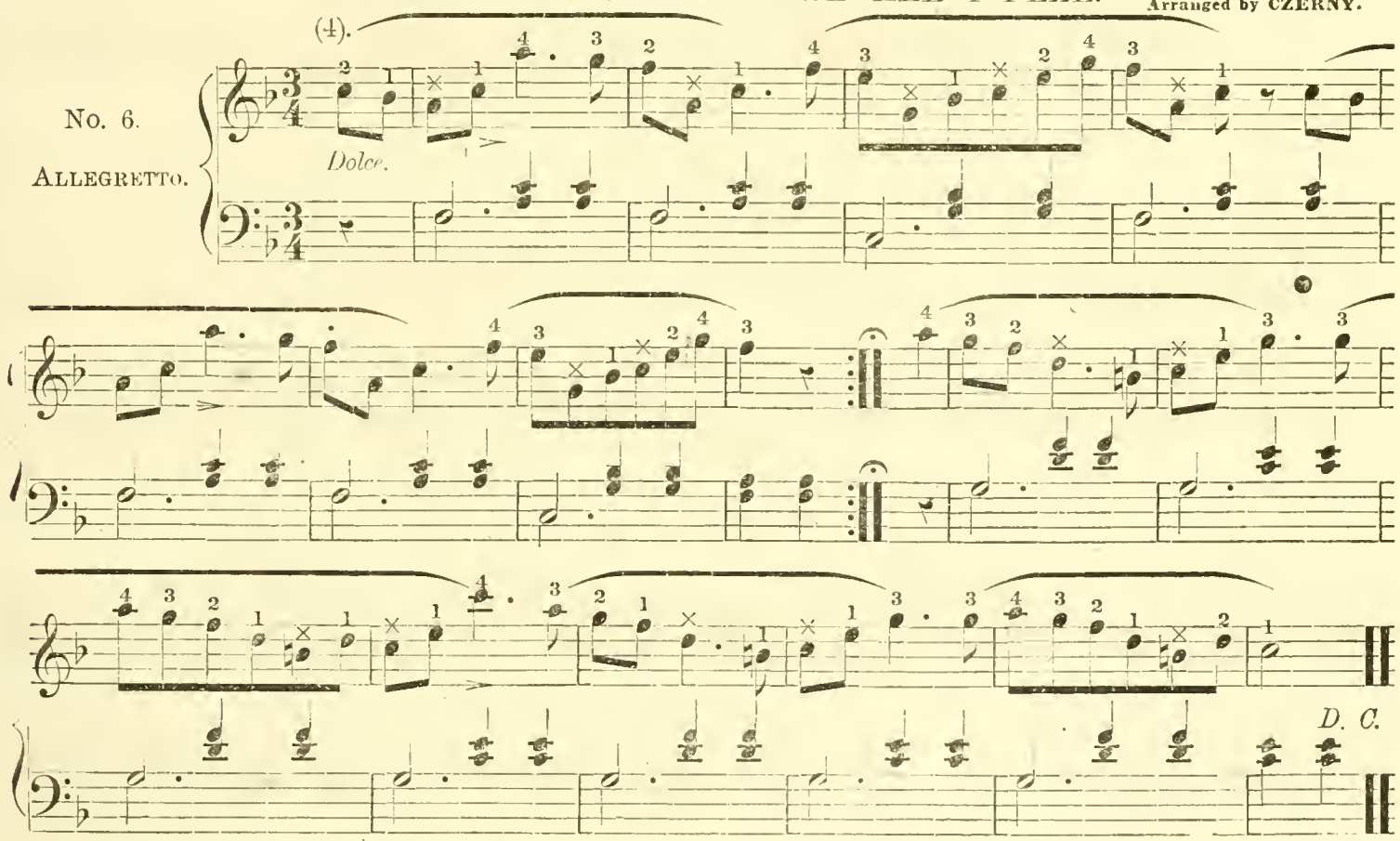
(3). Remember the syncopation, and emphasize the second note, as marked in the first measure.

'TWERE VAIN TO TELL THEE ALL I FEEL.

Arranged by CZERNY.

No. 6.

ALLEGRETTO.



(4). Melodies are generally divided into strains, the strains into phrases, and the phrases into members. The various divisions are indicated on this page by the slurs. It will be seen that each strain in the last melody is divided into four members.

THÈME DU PIRATE DE BELLINI.

Arranged by CZERNY.

No. 7.

MODERATO.

p

(1.) When several notes have dots placed over them, with a tie over the dots, the fingers should be gently pressed and gently raised.

(2). *Rallentando*, or *Rall.*—gradually slower.

(2). *rall.*

(3). *A tempo* signifies that the original time is to be resumed.

(3). *a tempo.*

SWISS AIR.

Arranged by CZERNY

No. 8.

ALLEGRETTO MODERATO.

(4.) Instead of counting two quarters, the pupil will find it easier to count four eighth notes in each measure.

(5). *Dolce*, or *Dol.*—softly or sweetly.

(5). *Dol.*

(6). Sustain the first base note until the other three are played.

(6).

p

(7). *Ritard*—to slacken the time.

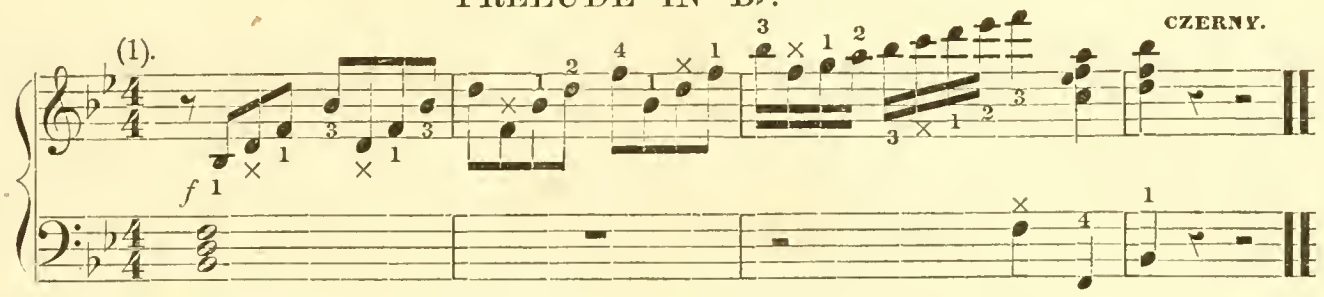
(7). *ritard.*

p

a tempo.

PRELUDE IN B♭.

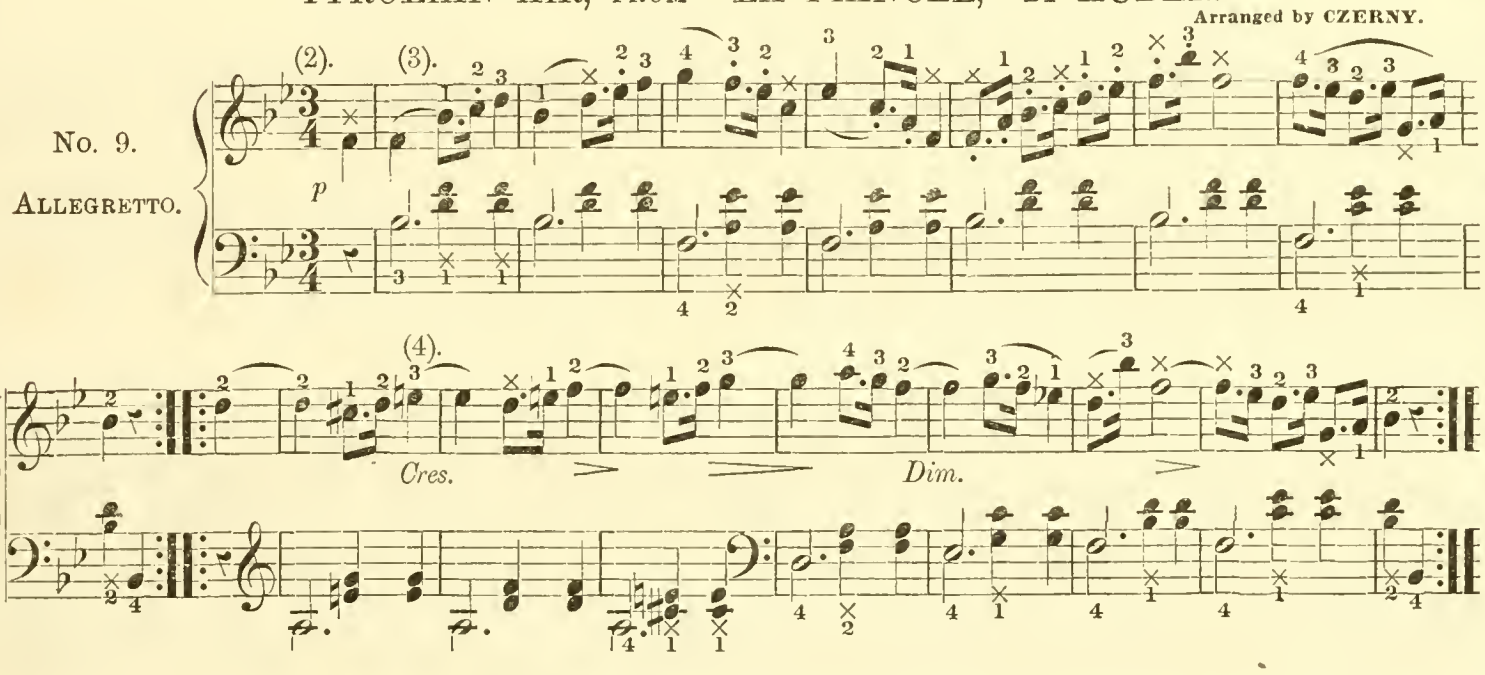
CZERNY.



(1). Count aloud four quarters in each measure, and take off the fingers for the rests.

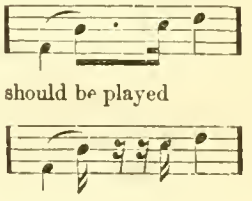
TYROLIAN AIR, FROM "LA FIANCÉE," BY AUBER.

Arranged by CZERNY.



(2). Count aloud three quarters.

(3). Notes written thus

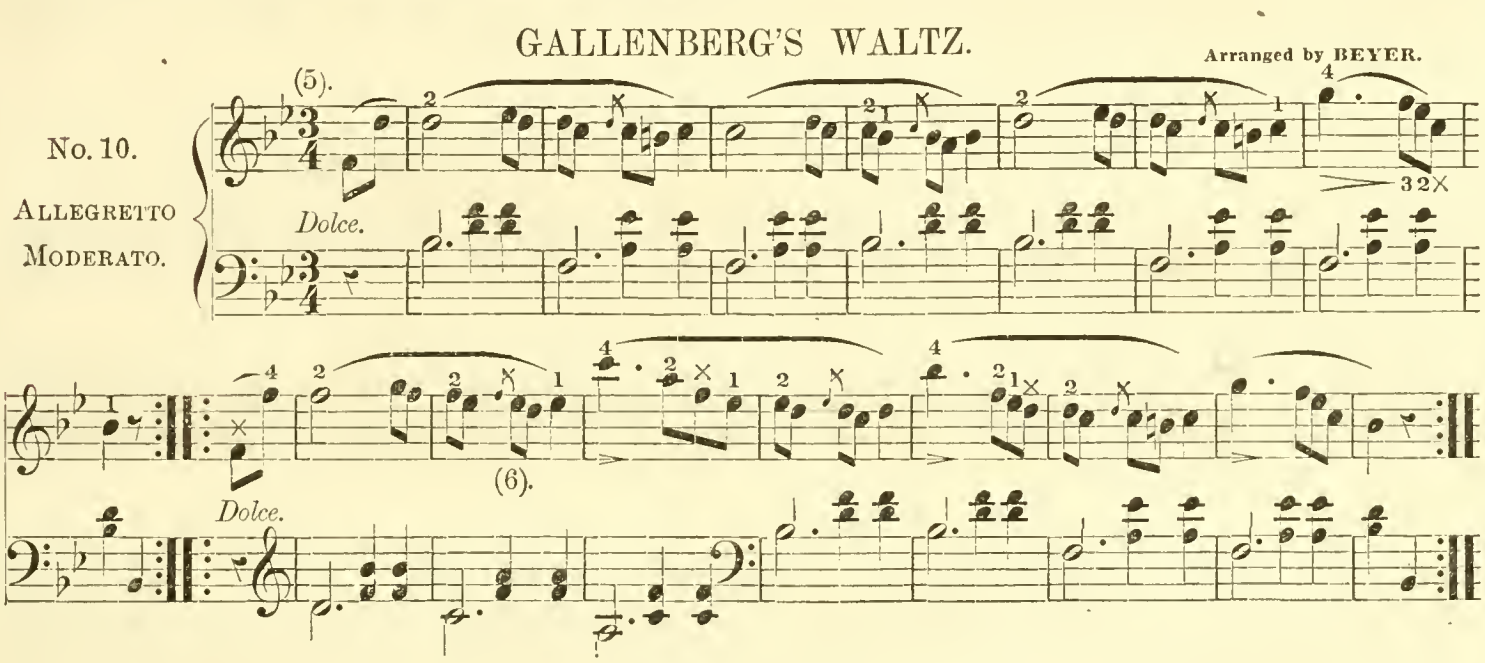


should be played

(4). The first only is struck, and the E♮ is to be continued through the next measure.

GALLENBERG'S WALTZ.

Arranged by BEYER.

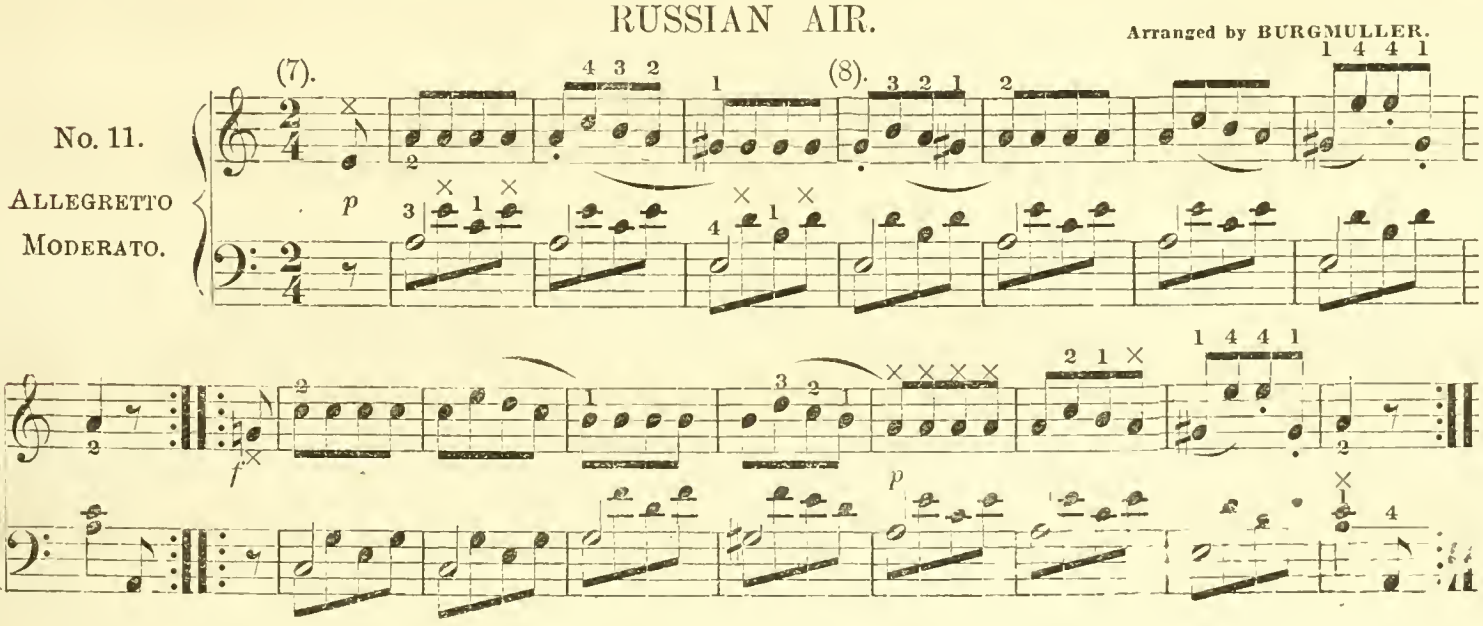


(5). Mind the phrasing of this piece, and play "*legato*," or smoothly, as far as the slurs extend.

(6). Appoggiaturas are always slurred to the principal note.

RUSSIAN AIR.

Arranged by BURGMULLER.



(7). The first strain of this piece is in A minor. It should be played with much feeling, and the marks of expression should be carefully attended to.

(8). The G having been sharped in the last bar, is to be continued sharp during the next measure.

STUDY, FOR THE PRACTICE OF THIRDS, IN BOTH HANDS.

No. 12.

ALLEGRETTO.

Play *Andantino* at first. When the difficulties are surmounted, increase the Tempo *Allegretto*.

for.

f

8va

mf

Loco.

ffor

Fine.

mf

for.

cres.

pia.

Cres - cen - do.

No. 13.
WALTZ.

8va

p.

8va

f. *f.*

8va

p. *pp.*

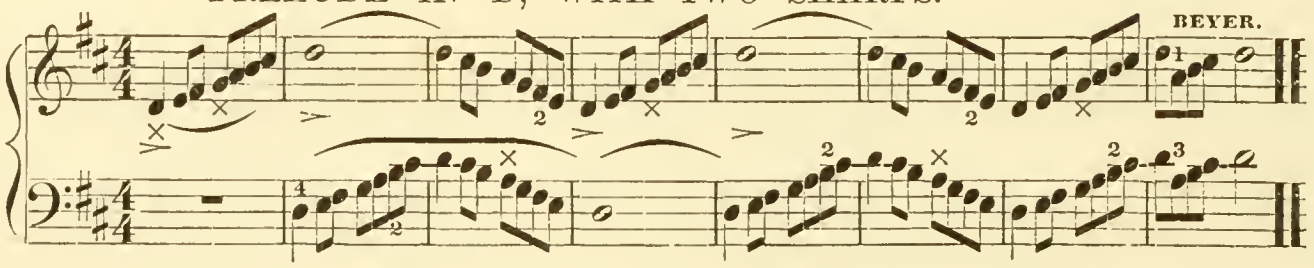
p.

f.

sf. *p.* *sf.* *p.* *sf.* *p.*

PRELUDE IN D, WITH TWO SHARPS.

BEYER.



SWISS AIR.

TO GIVE DISTINCT ARTICULATION.

Arranged by CZERNY.

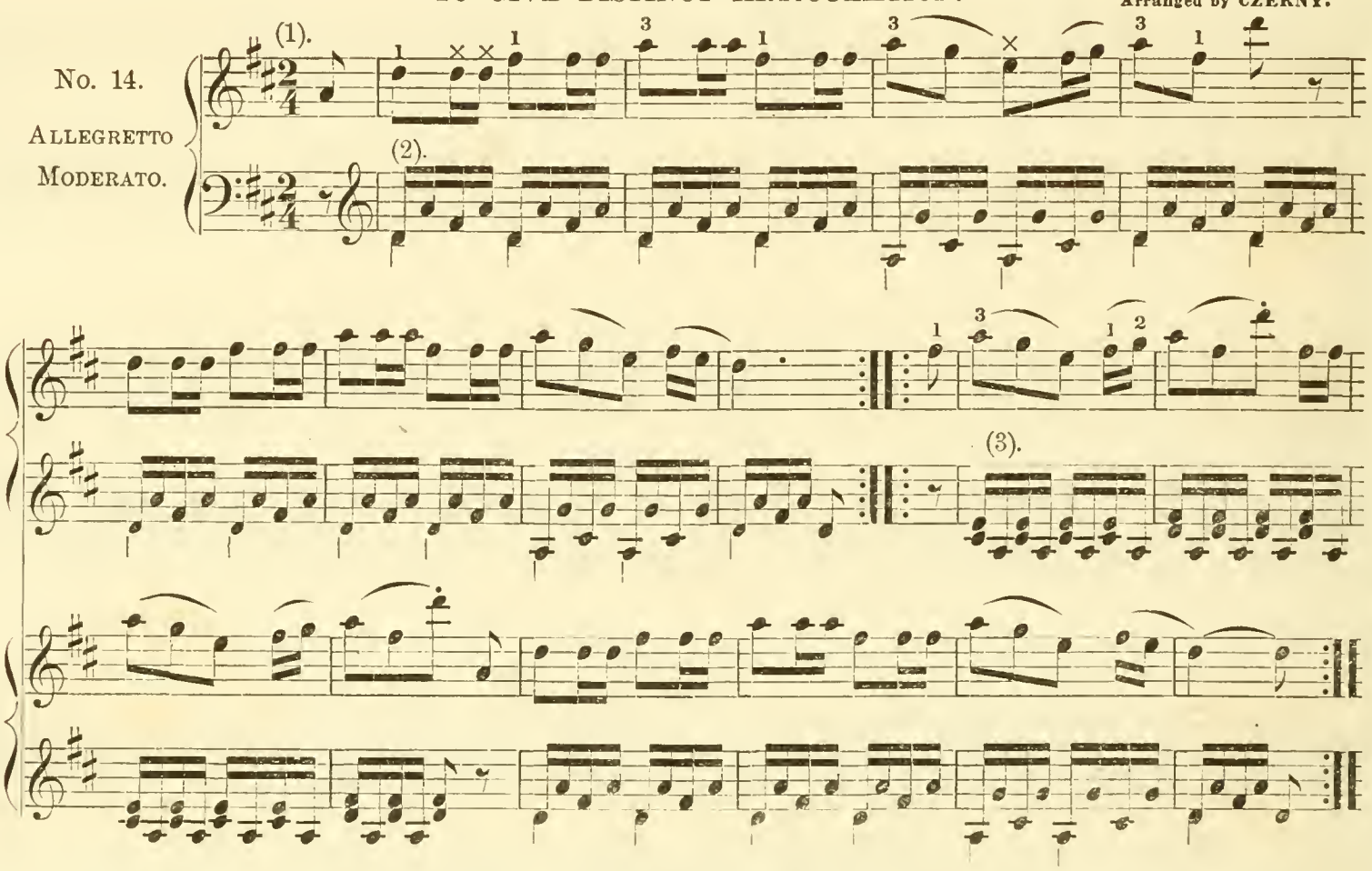
No. 14.

ALLEGRETTO MODERATO.

(1). Count, count, count aloud.

(2). In changing the fingers, be sure and give to each note with distinct and even force, according to the proper accent.

(3). Be careful not to depress the hand when the little finger is used. Keep the muscles of the hand in repose, and let the fingers act independently.



ON YONDER ROCK RECLINING.

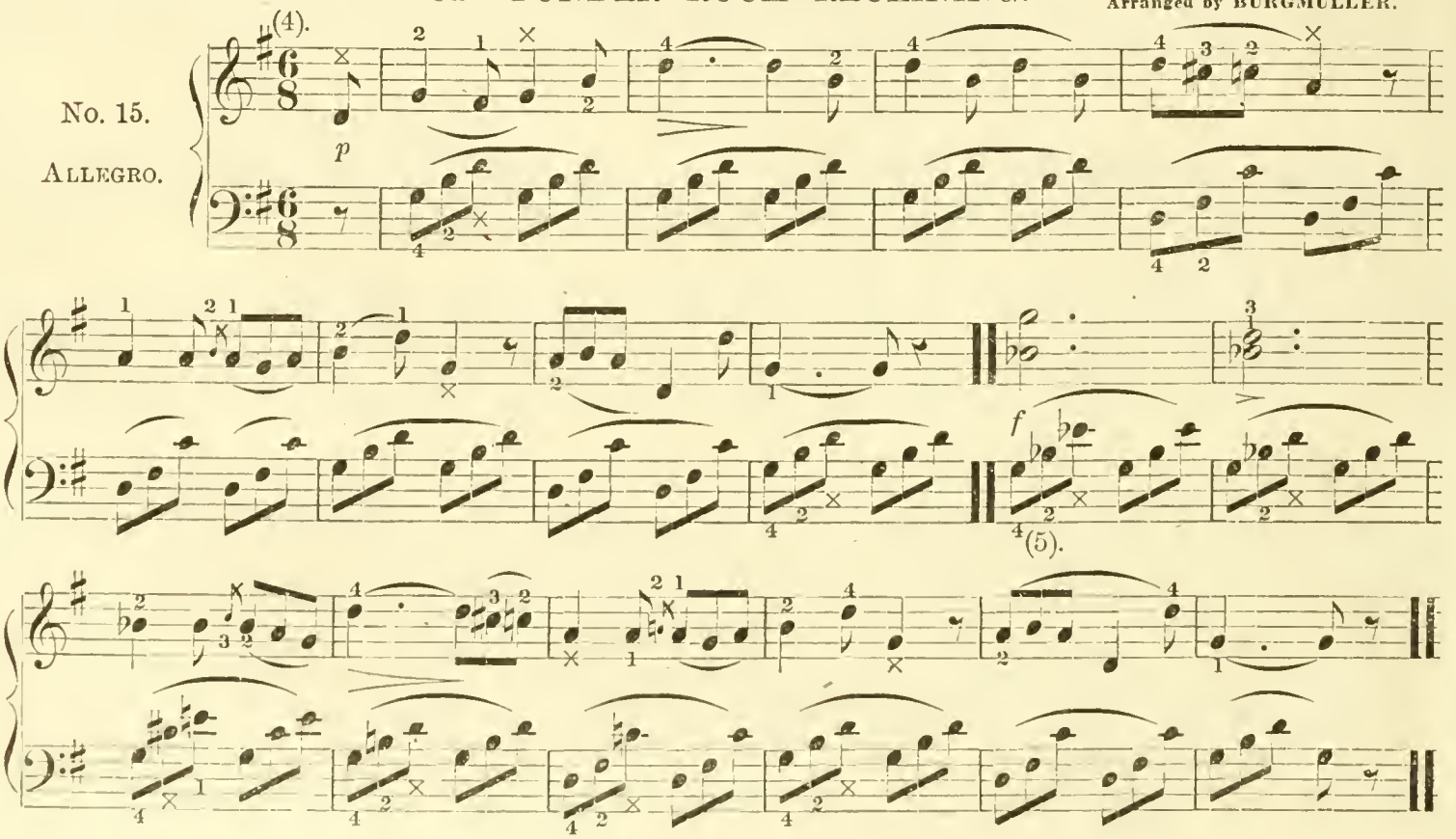
Arranged by BURGMULLER.

No. 15.

ALLEGRO.

(4). Instead of counting the time according to the signature, the pupil may count according to the accent, or two in each bar.

(5). The flat before B and E, in the first group, serves for the same notes in the next group, as an accidental affects all notes of the same name the measure.



No. 16.

ALLEGRETTO.

for *pia.* *pia.* *dol.*

LESSON

TO GIVE EXPRESSION—TO SHOW THE FINGERING OF THE CHROMATIC SCALE, AND TO CROSS THE RIGHT HAND OVER THE LEFT.

No. 17.

R. H.* R. H.

for *pia* *cres - cen - - do* *for* 8va

* R. H. is used for Right Hand, and L. H., for Left Hand.

La Belle Waltz.

No. 18.

dolce.

for

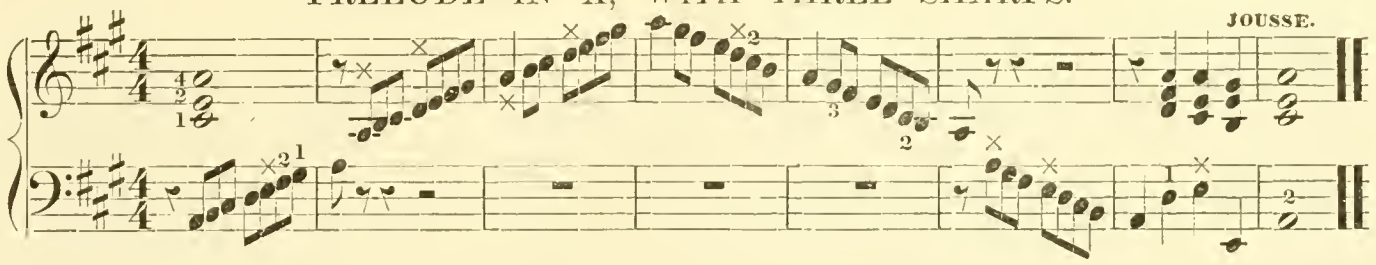
pia

dolce.

for

PRELUDE IN A, WITH THREE SHARPS.

JOUSSE.

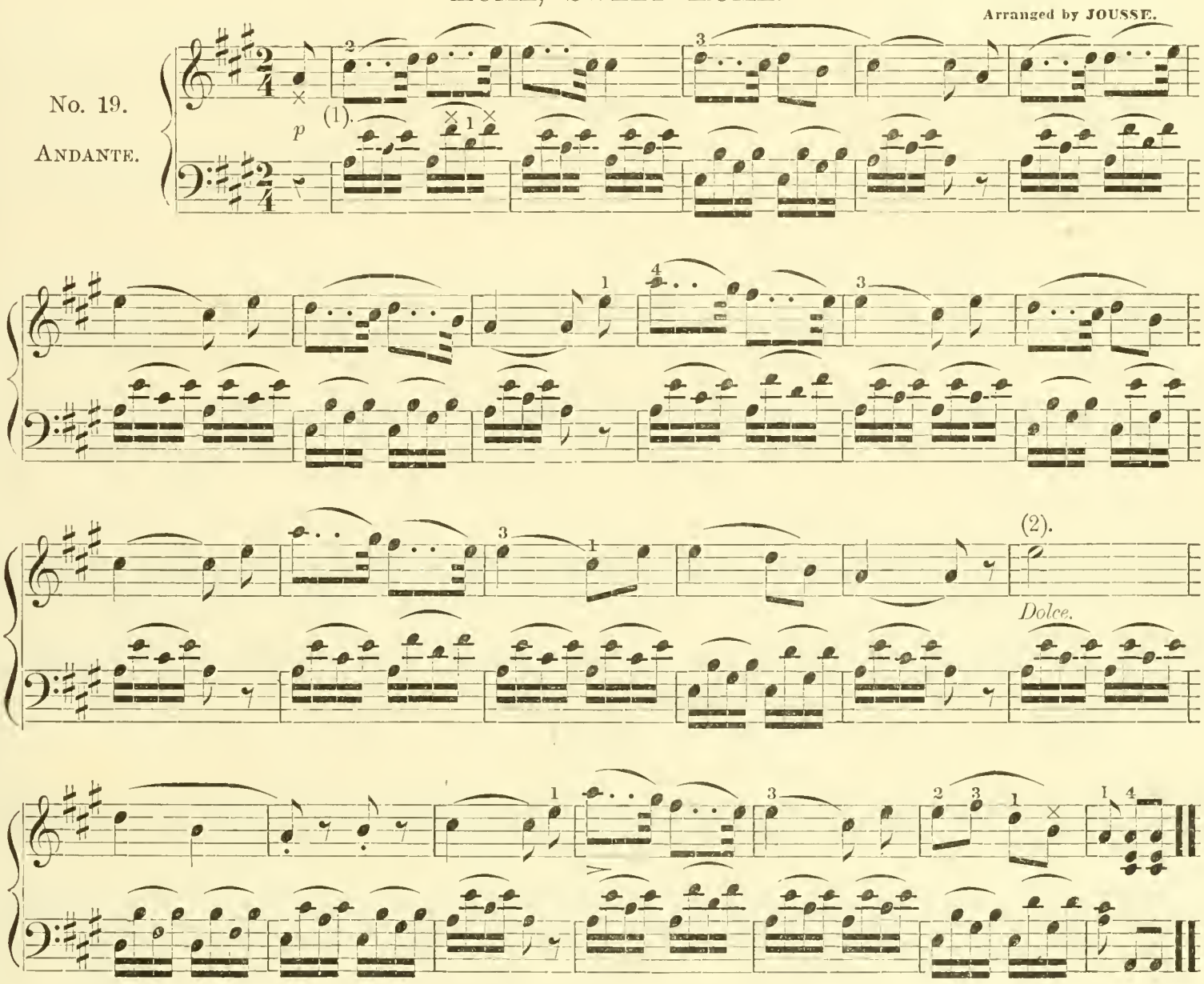


HOME, SWEET HOME.

Arranged by JOUSSE.

No. 19.

ANDANTE.



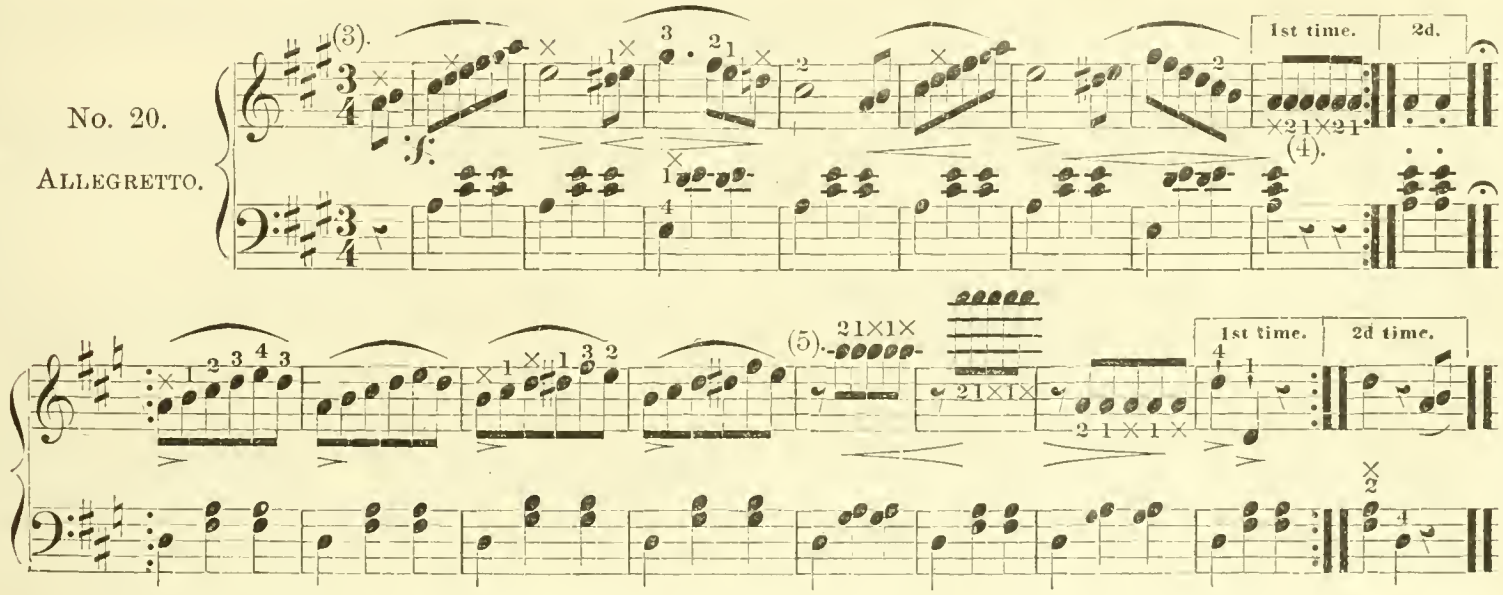
(1). Mind the double dot, and play the second Treble note after the last note in the first Bass group. Play both hands in a smooth *legato* manner, and make the melody *sing*, as it were.

(2). Keep the finger down the full length of the notes, except when *staccato* marks occur.

COTTAGE WALTZ.

No. 20.

ALLEGRETTO.



(3). Count aloud three quarters in each measure.

(4). Play the bar marked

1st time.

After the *Segno*, play the bar marked

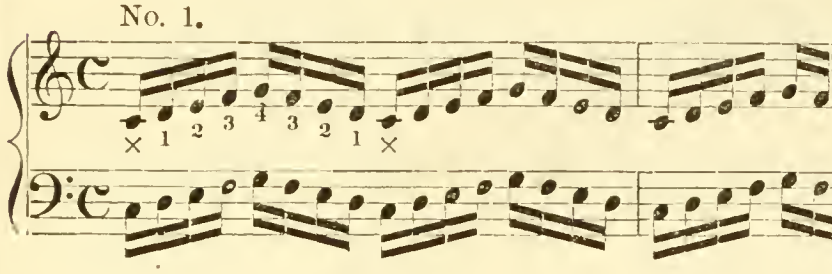
2d time.

(5). Play each note distinctly, and do not contract the muscles.

THIRTY-SIX EXERCISES, BY ALOISE SCHMITT.

TO GIVE EQUALITY AND FREEDOM TO THE FINGERS.

No. 1.



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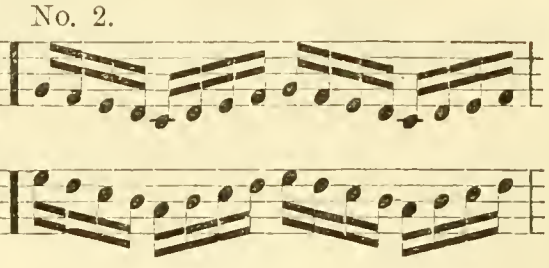

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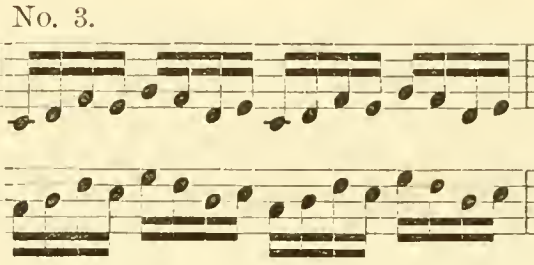

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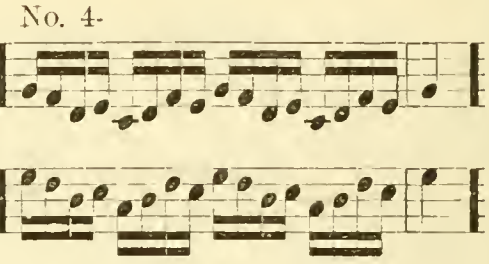

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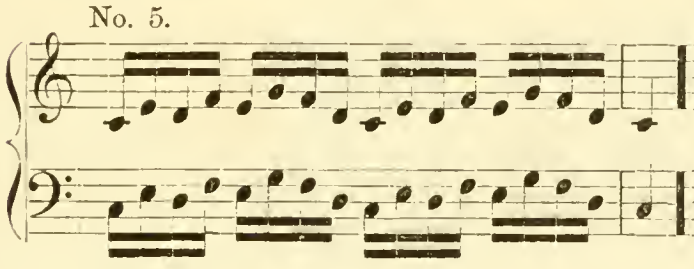

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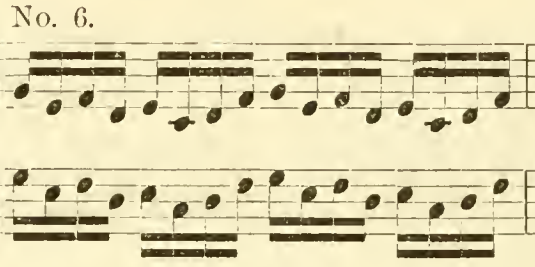

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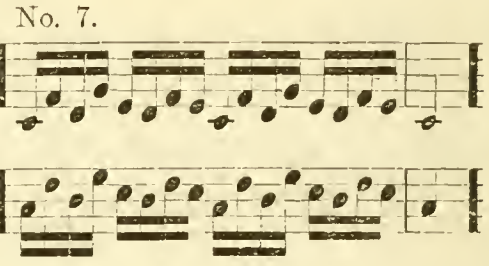

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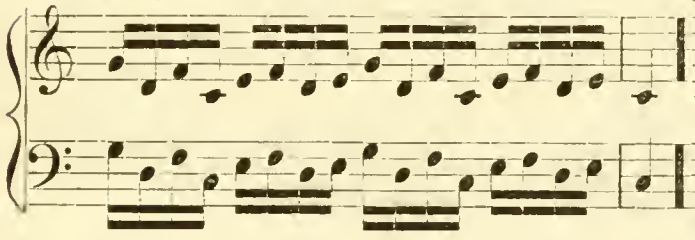

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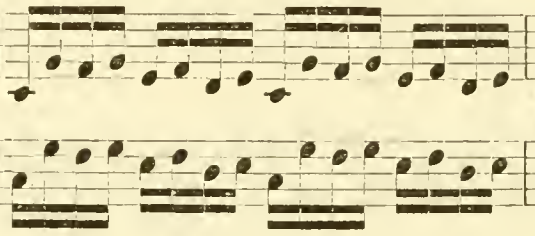

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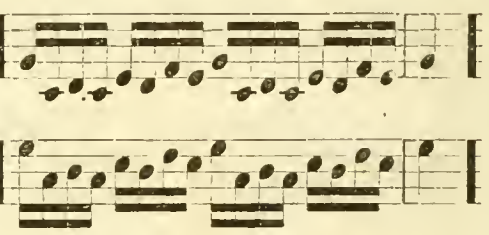

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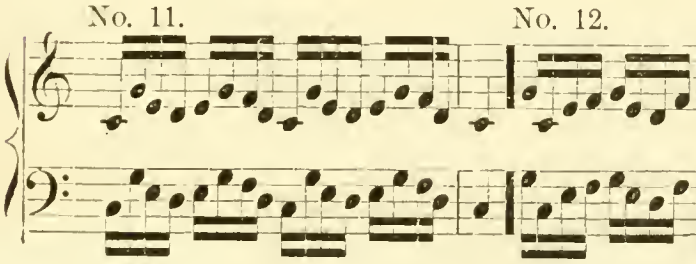

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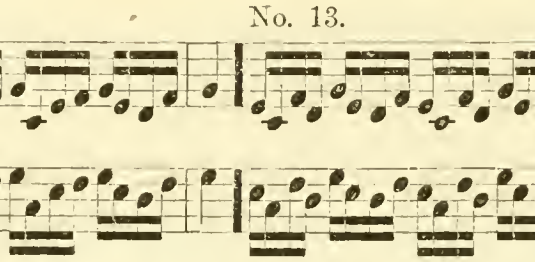

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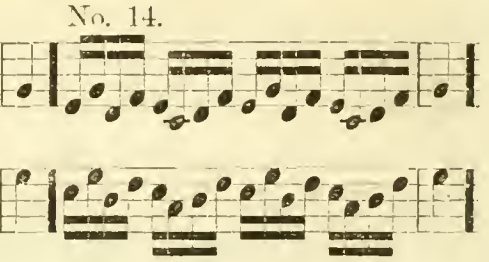

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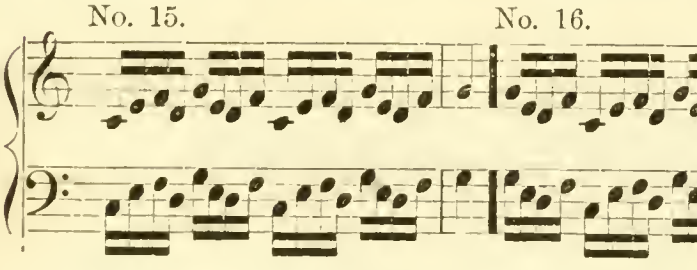

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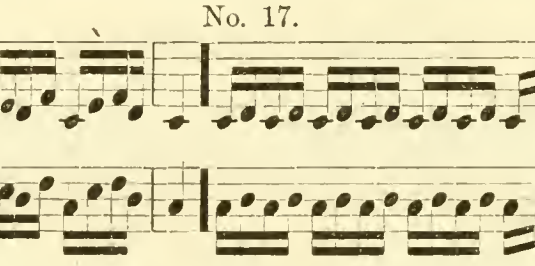

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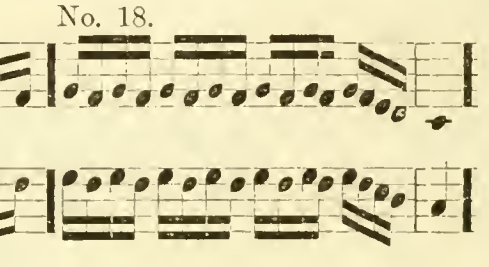

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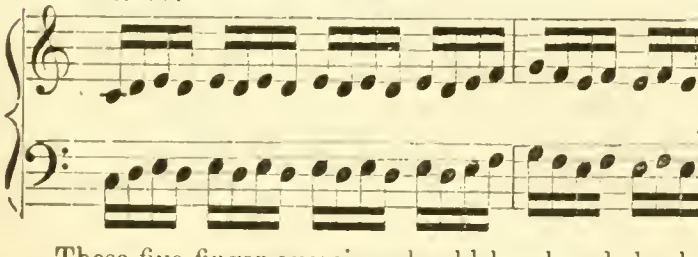

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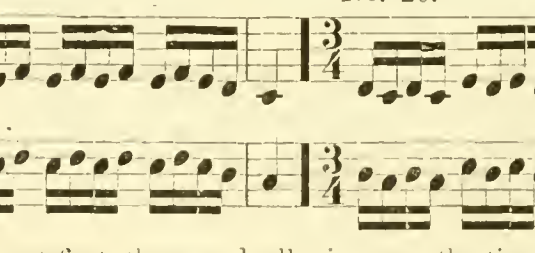

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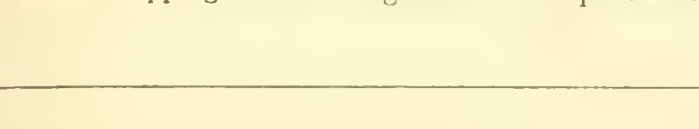

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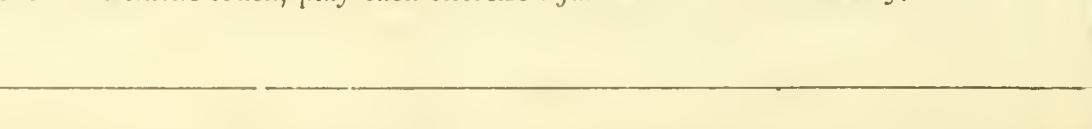
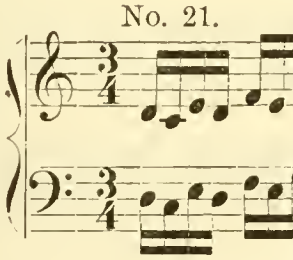


These five finger exercises should be played slowly at first, then gradually increase the time. Play each exercise at least ten time before stopping at the closing note. To acquire an even and elastic touch, play each exercise *legato* and *staccato* alternately.

THIRTY-SIX EXERCISES, BY ALOISE SCHMITT.

No. 21.



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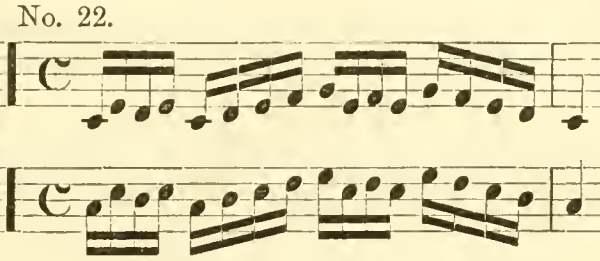

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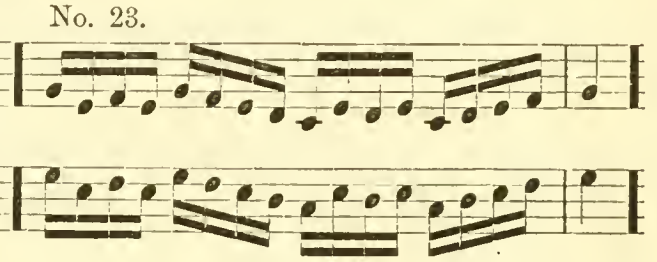
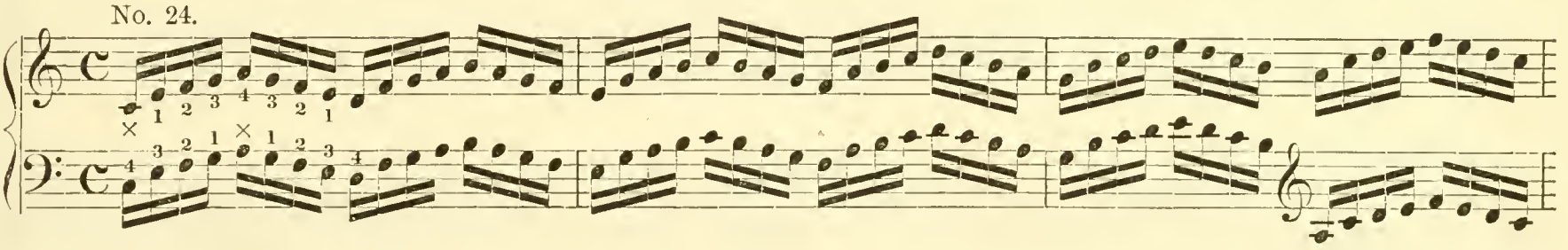


No. 24.



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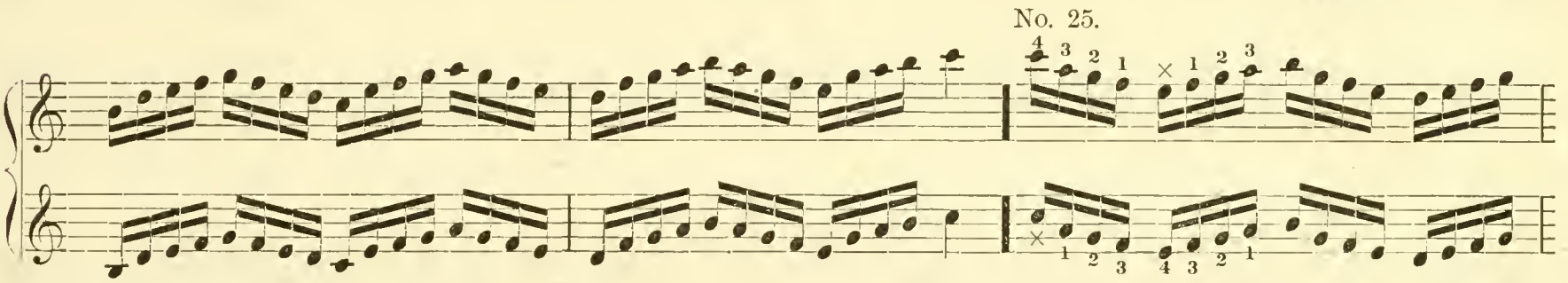

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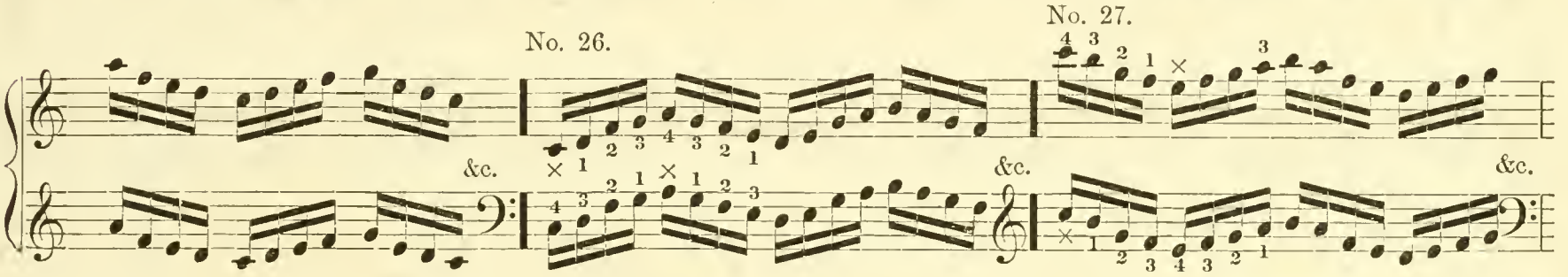

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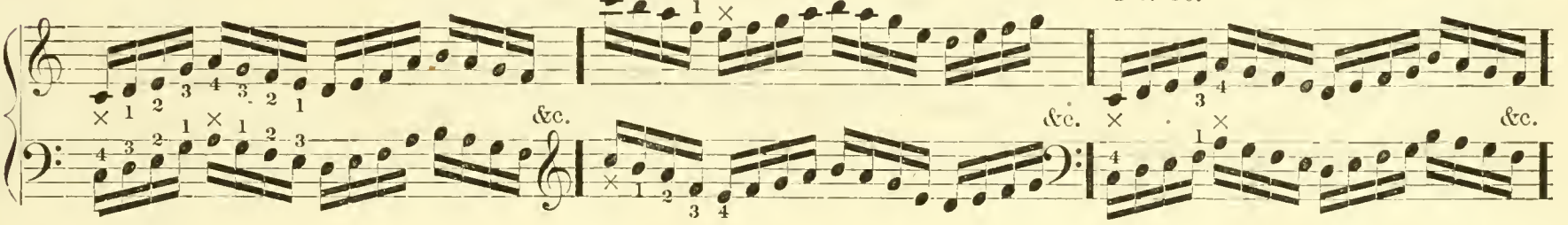

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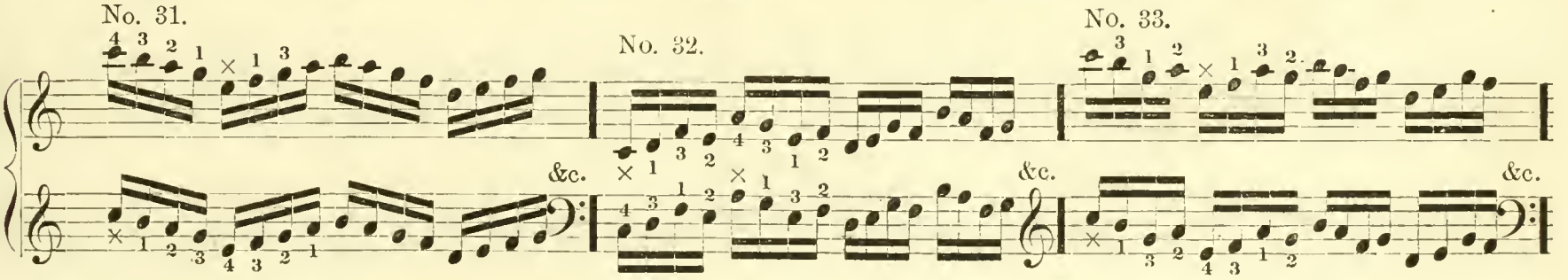
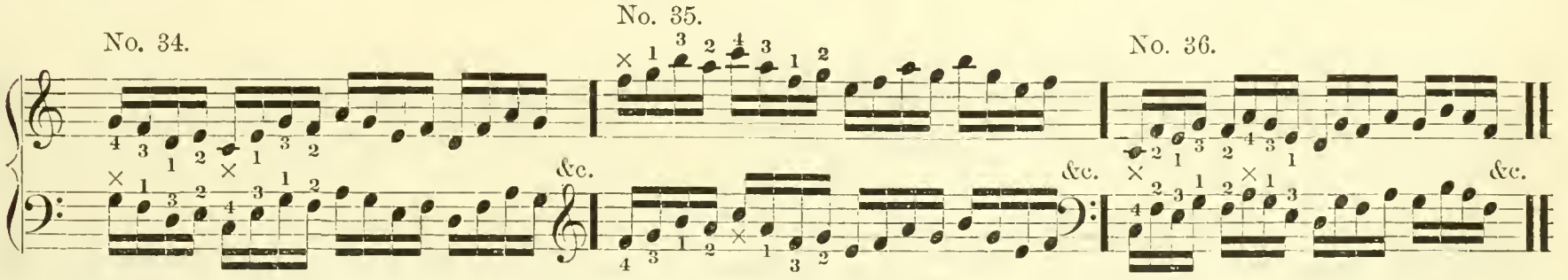
No. 31.



No. 32.

No. 33.

No. 34.



No. 35.

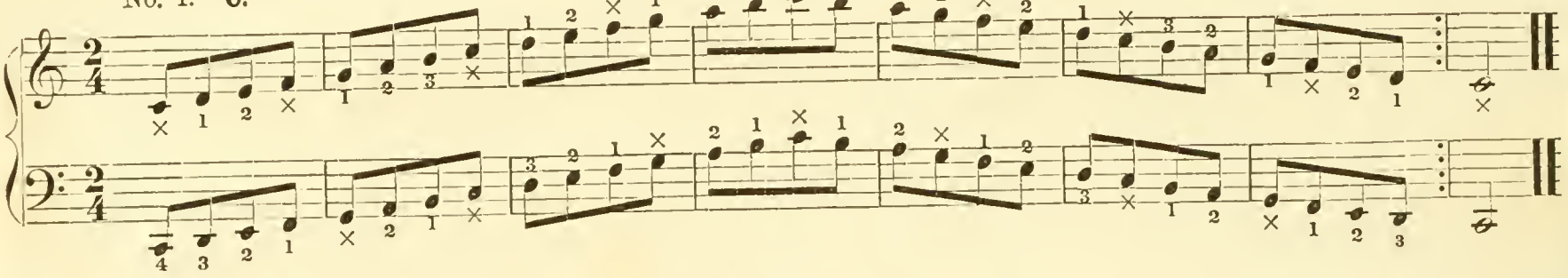
No. 36.

Be careful in extending the fingers, that you do not cramp the hands, or contract the muscles. With proper attention the above exercises will be found invaluable in giving a free, firm, and equal touch.

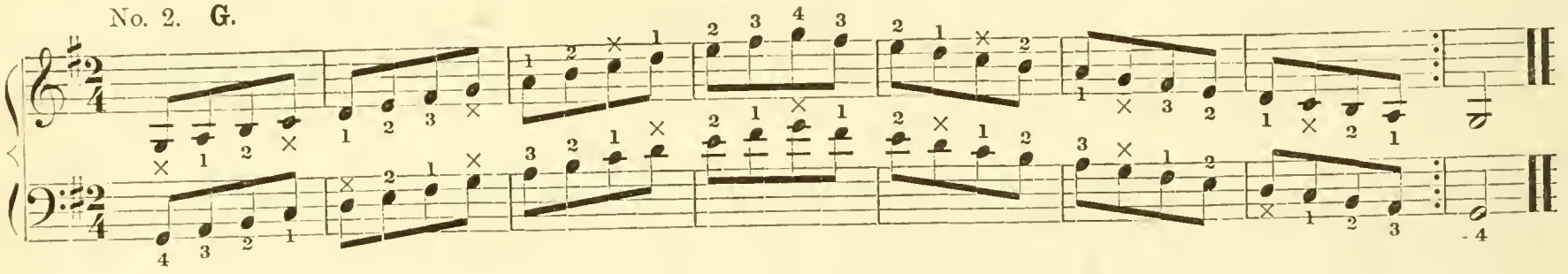
TWELVE MAJOR SCALES FINGERED.

THE pupil should at first play each hand separately, then put the Treble and Base together. Play slowly at first, and gradually increase the velocity. Repeat each scale ten times, and finish with the concluding half note.

No. 1. **C.**



No. 2. **G.**



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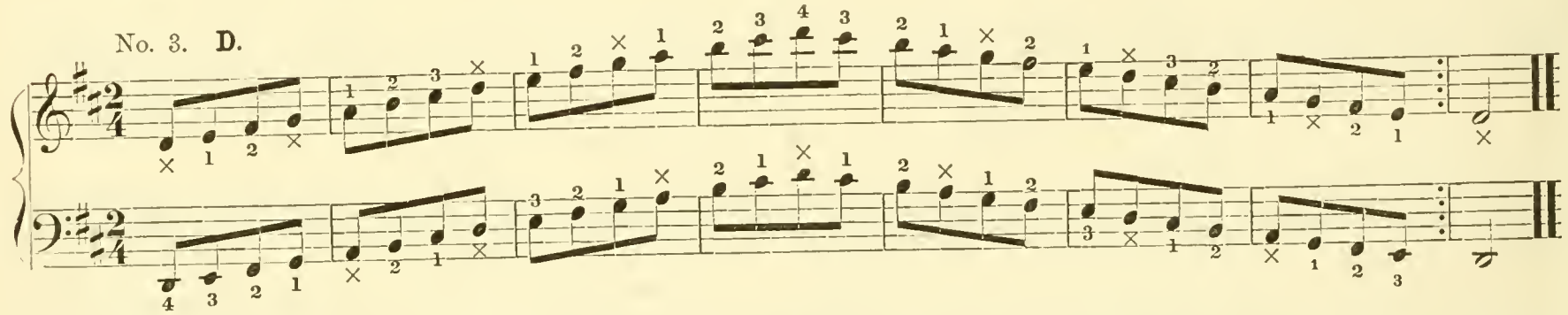
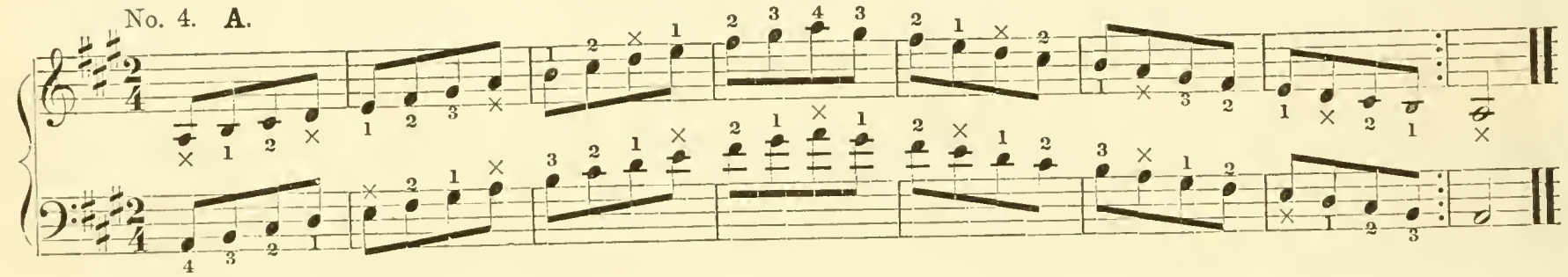
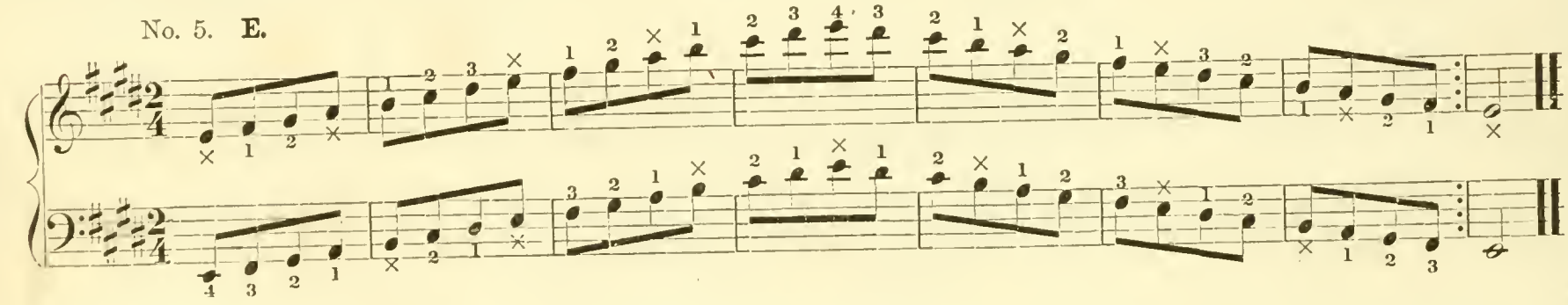


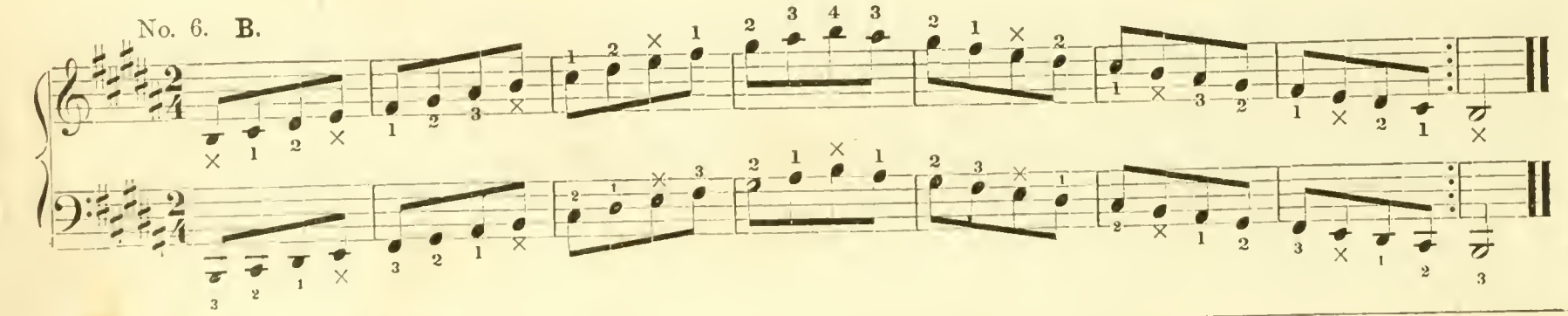
No. 4. **A.**



No. 5. **E.**



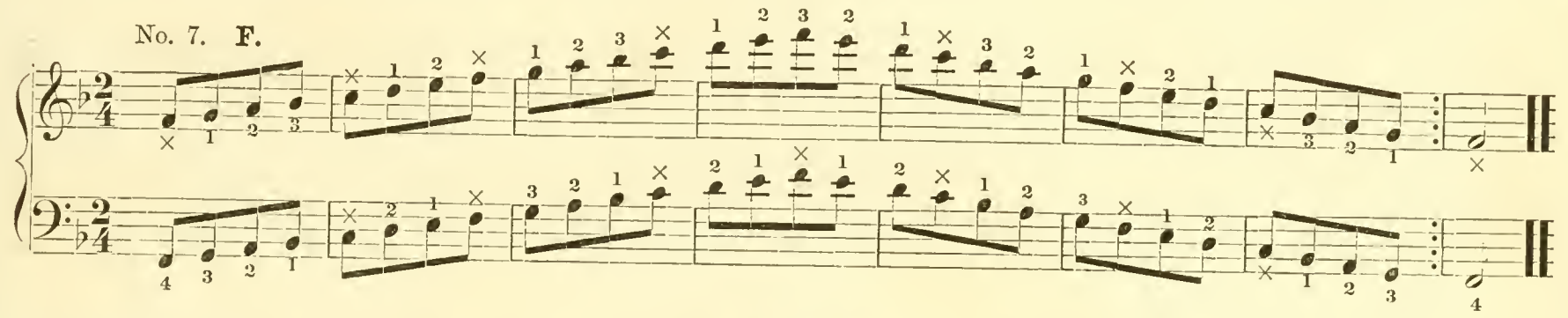
No. 6. **B.**



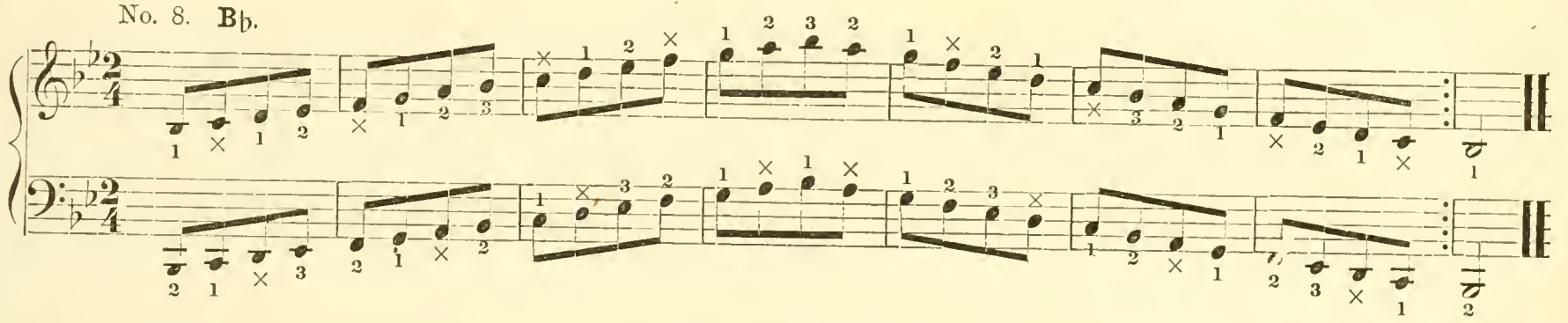
TWELVE MAJOR SCALES FINGERED.

As a general rule the third finger in the right hand is placed on B♭. Great care should be taken, in placing the thumb under the third finger, not to sink the wrist, as it gives an awkward, limping motion to the hand.

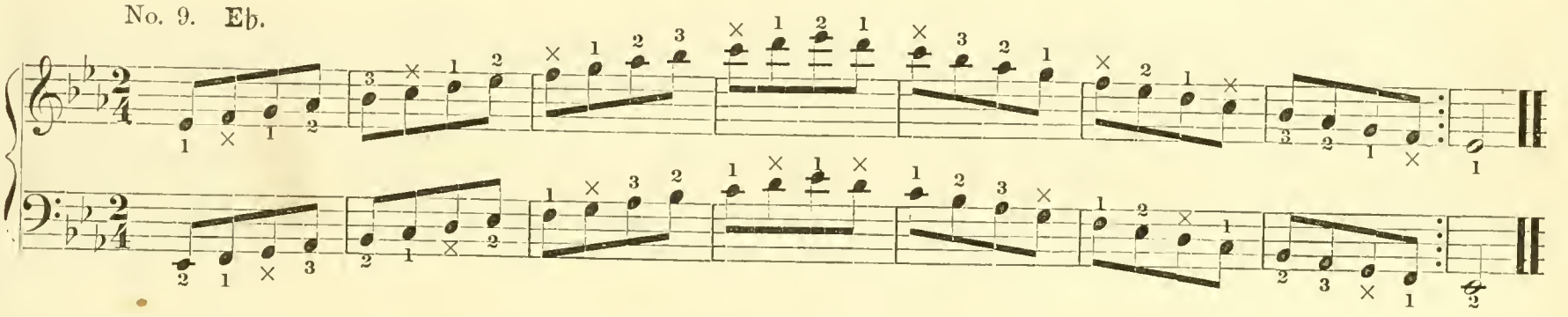
No. 7. **F.**



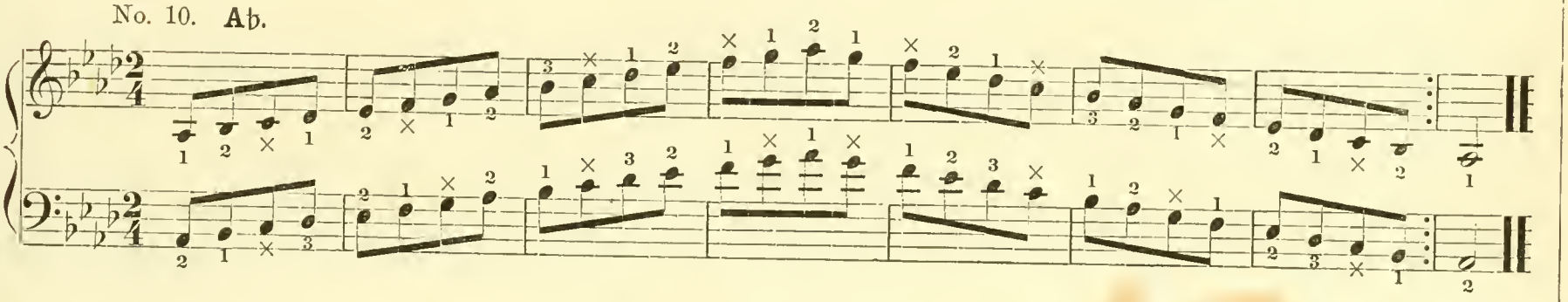
No. 8. **B♭.**



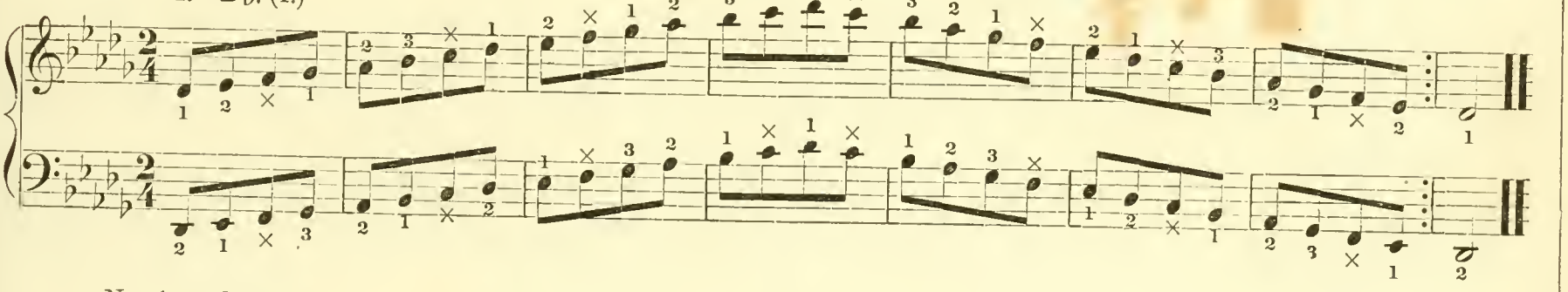
No. 9. **E♭.**



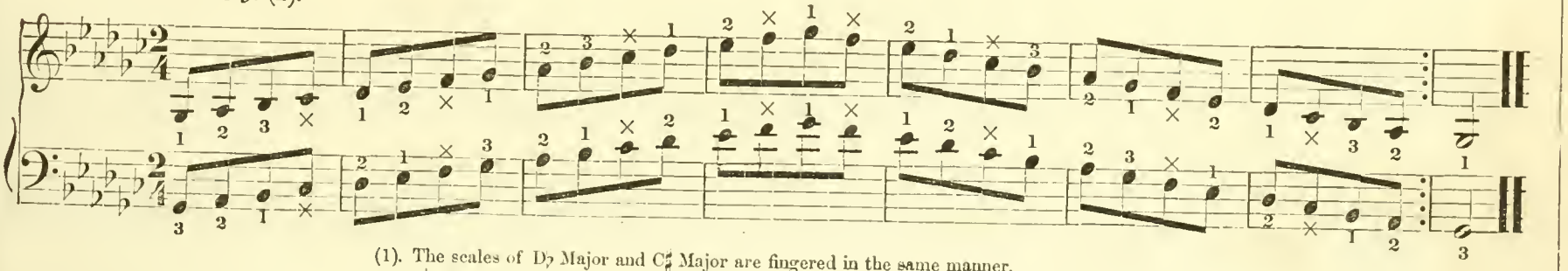
No. 10. **A♭.**



No. 11. **D♭.** (1.)



No. 12. **G♭.** (2).

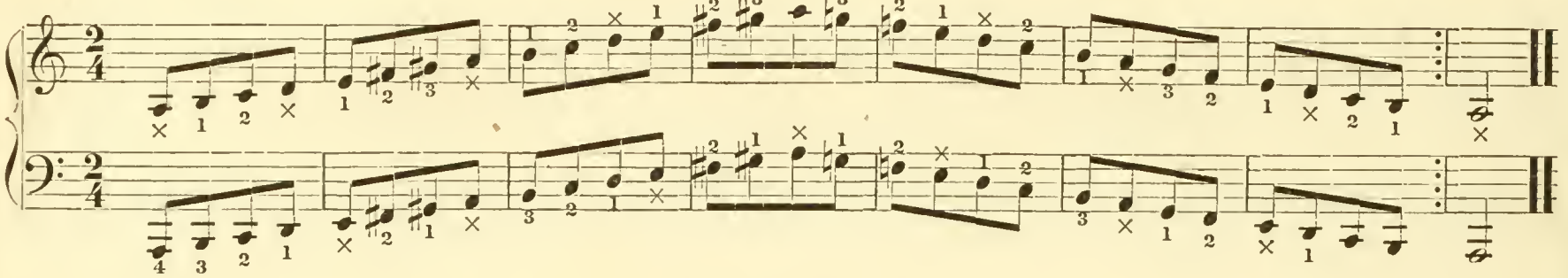


(1). The scales of D♭ Major and C♯ Major are fingered in the same manner.
(2). G♭ Major and F♯ Major are fingered alike.

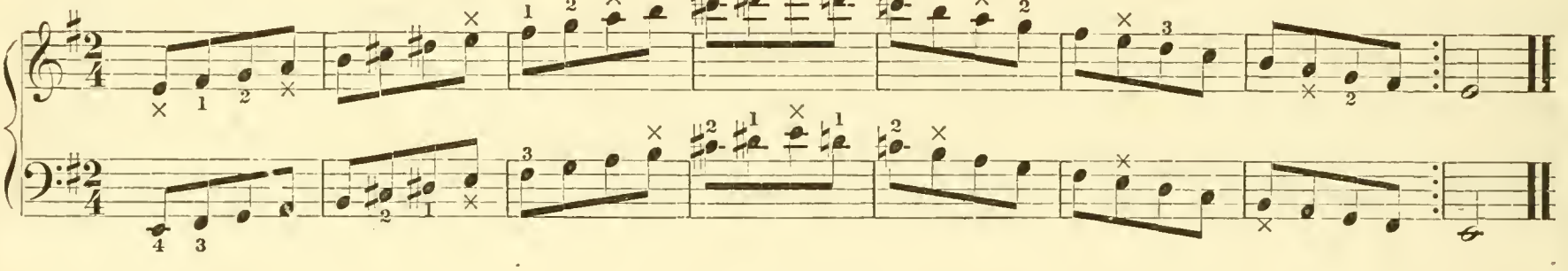
TWELVE MELODIC MINOR SCALES FINGERED.

The rules of modulation require that, in the ascending Melodic Minor Scale, the sixth and seventh should be raised a diatonic semitone. In descending, the seventh and sixth are lowered to their proper places, according to the signature.

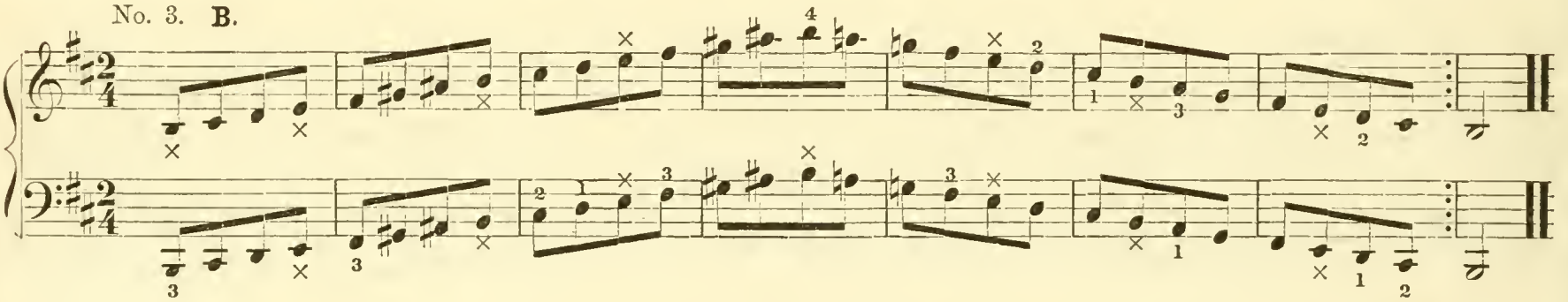
No. 1. **A.**



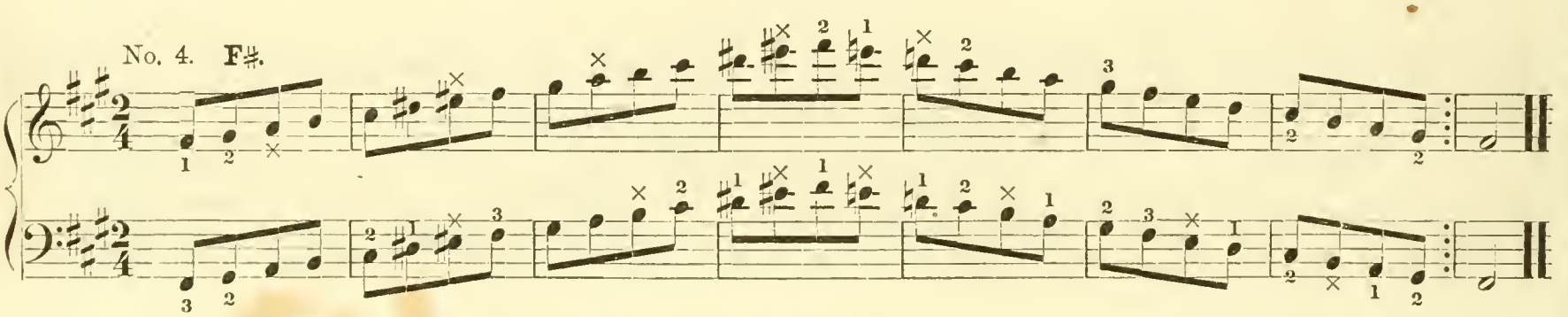
No. 2. **E.**



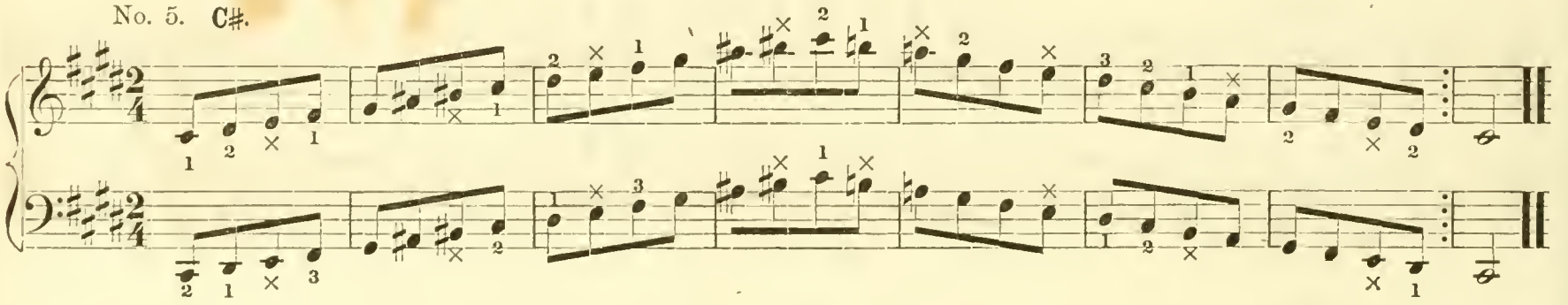
No. 3. **B.**



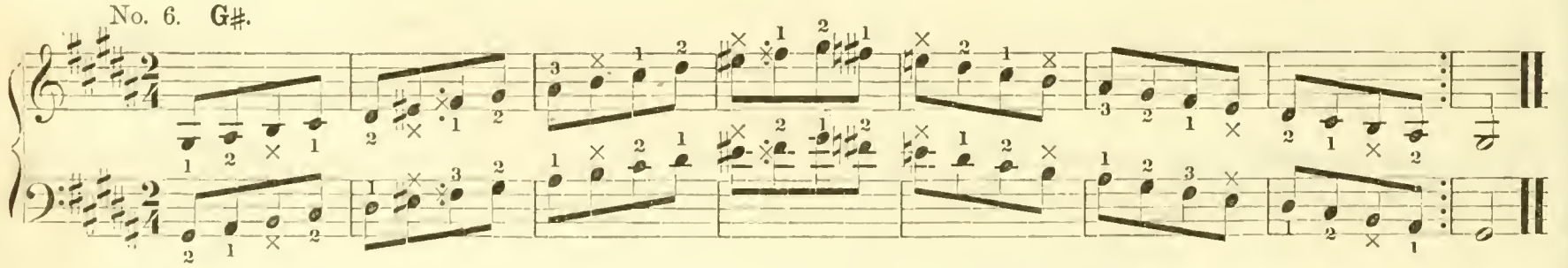
No. 4. **F♯.**



No. 5. **C♯.**

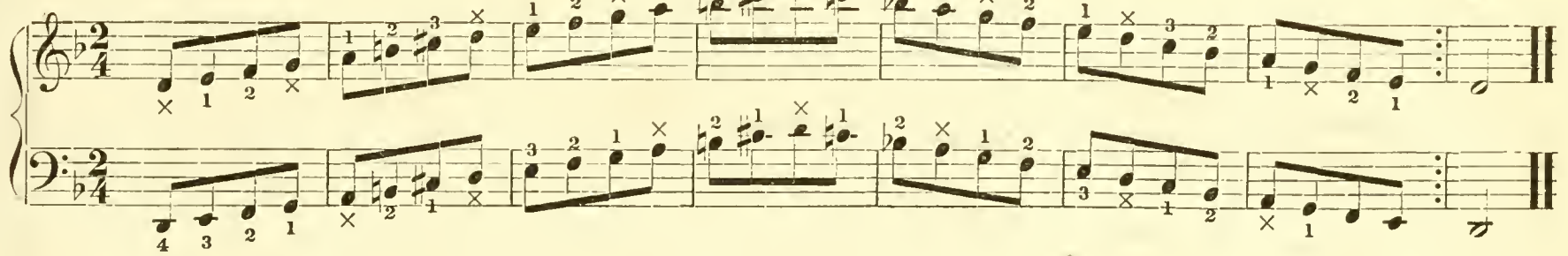


No. 6. **G♯.**

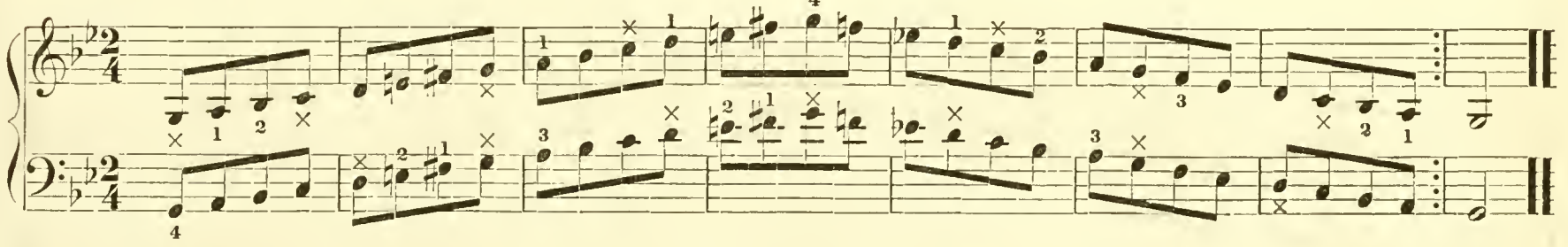


TWELVE MELODIC MINOR SCALES FINGERED.

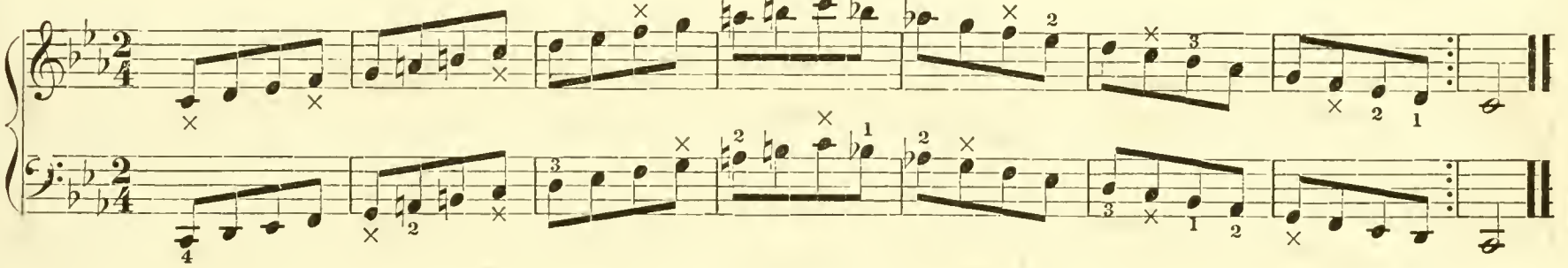
No. 7 **D.**



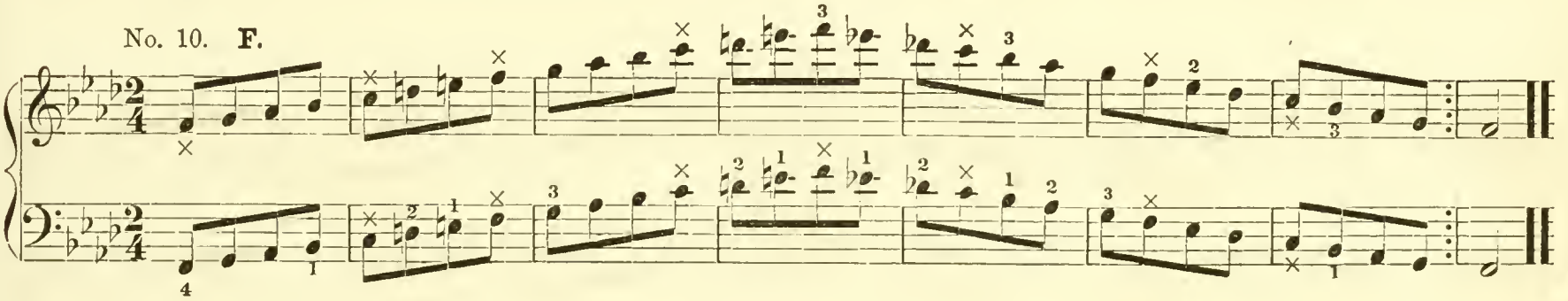
No. 8. **G.**



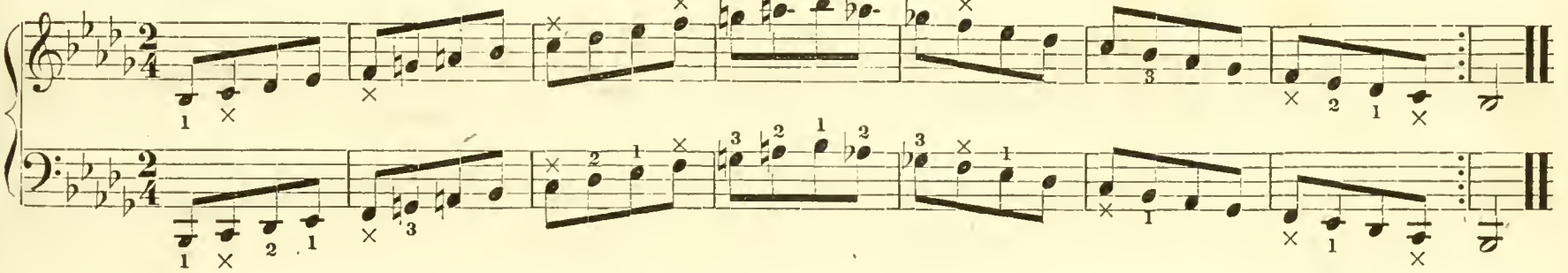
No. 9. **C.**



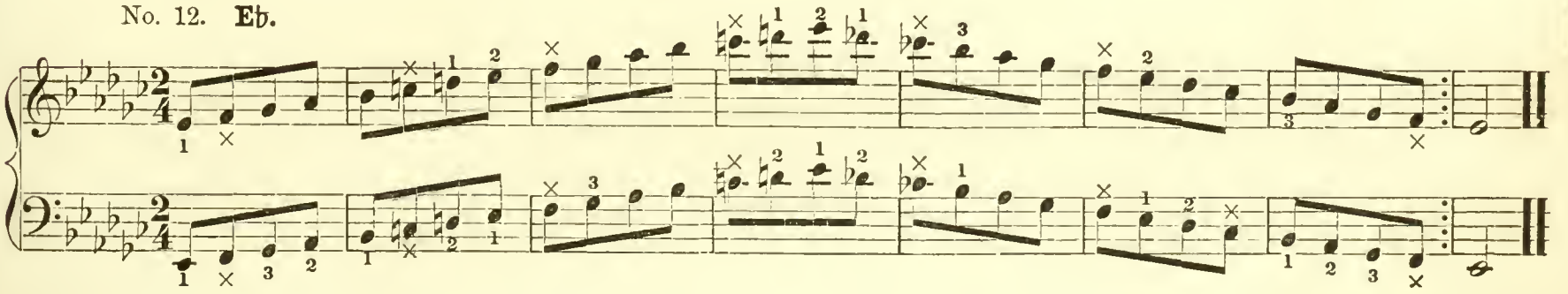
No. 10. **F.**



No. 11. **B♭.**



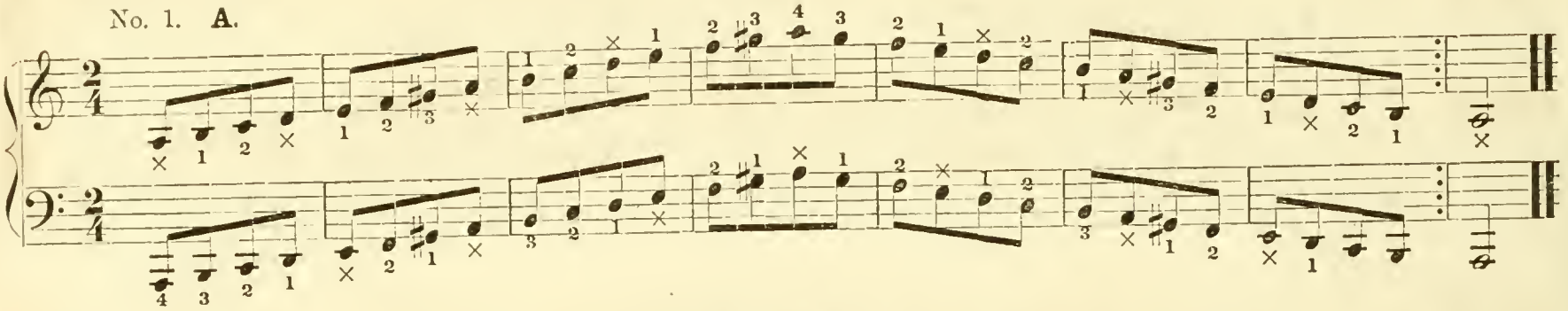
No. 12. **E♭.**



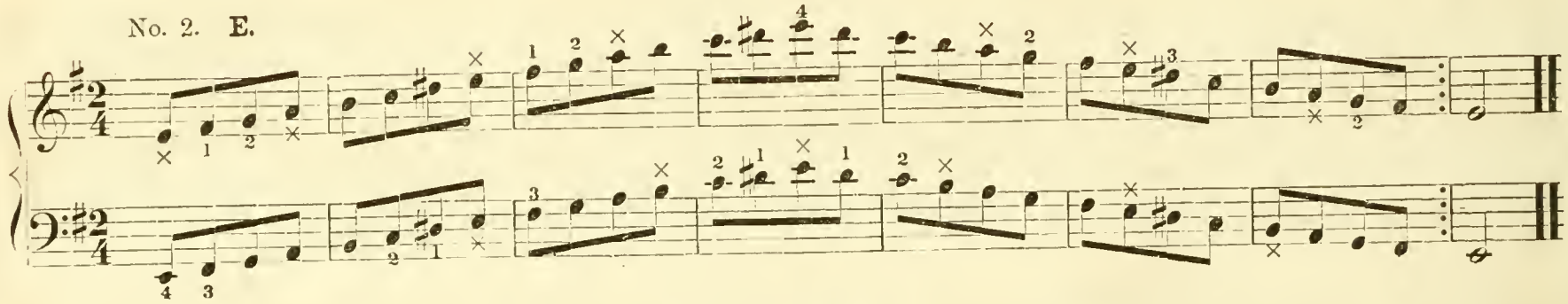
TWELVE HARMONIC MINOR SCALES, FINGERED.

By comparing the Melodie Minor Seale with the Harmonic Minor Seale, it will be seen that the latter differs from the former in three particulars: 1st.—The aseending and deseending degrees are alike. 2d.—The aceidental is placed before the seventh, or leading note, only in ascending. 3d.—The interval between the sixth and seventh contains a superfluous third, or three semitones.

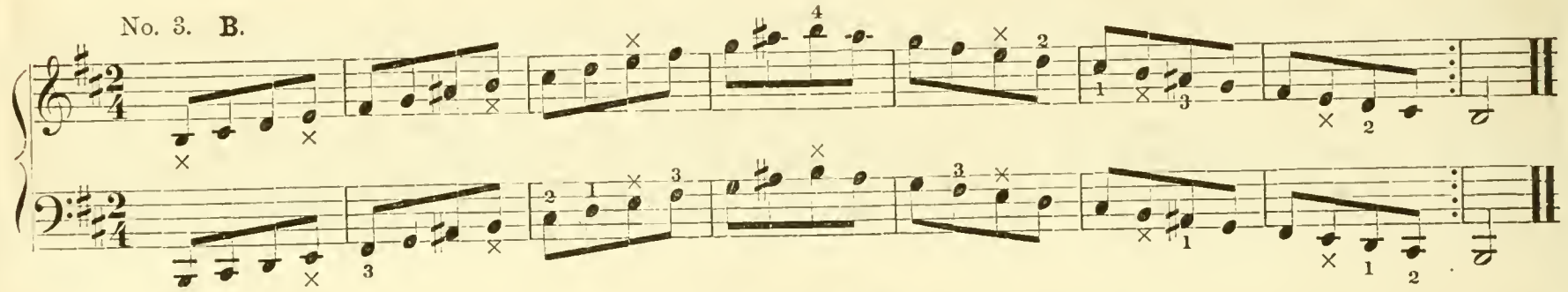
No. 1. **A.**



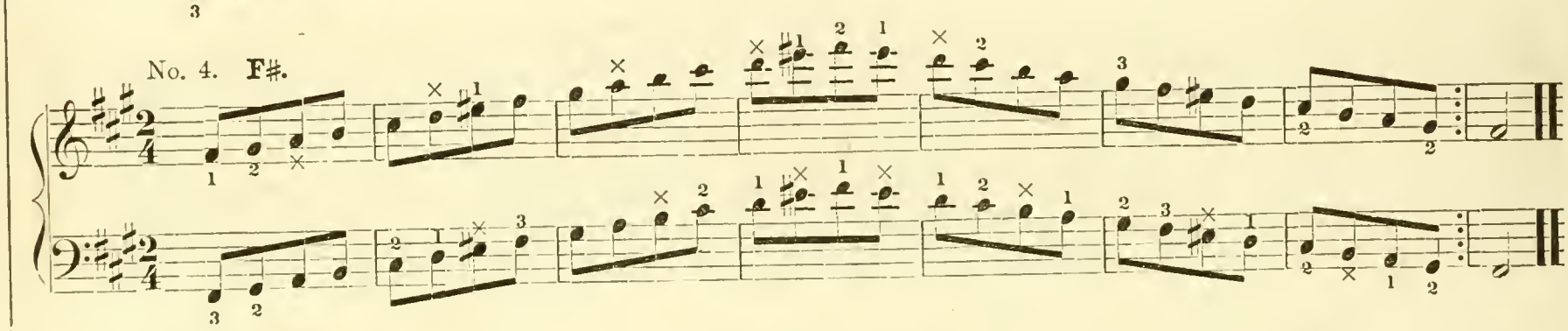
No. 2. **E.**



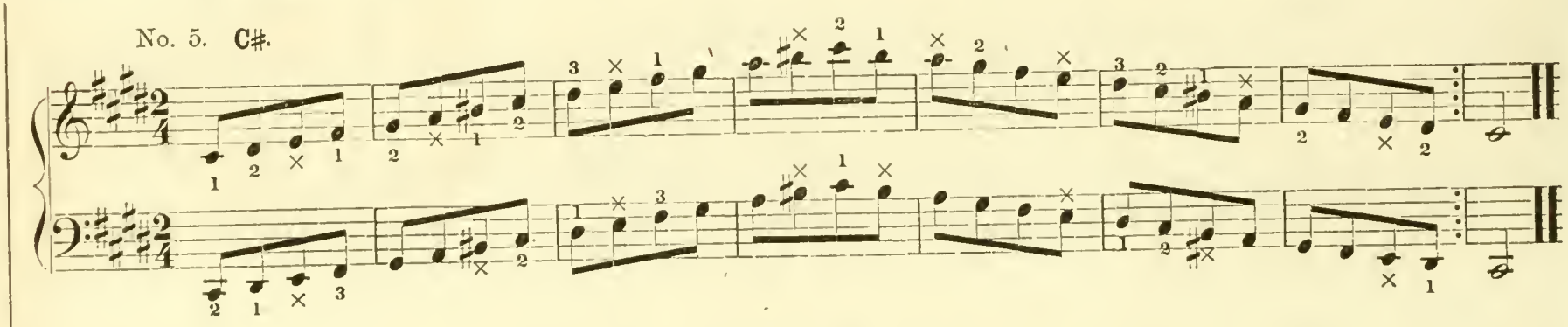
No. 3. **B.**



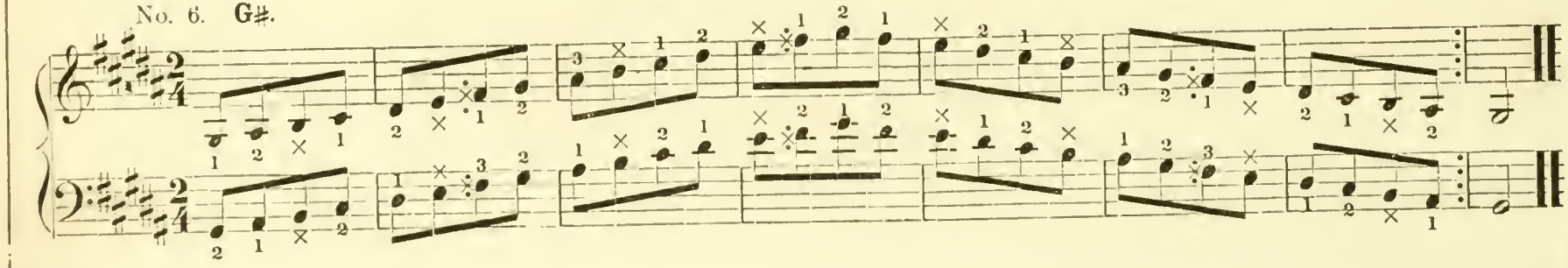
No. 4. **F♯.**



No. 5. **C♯.**

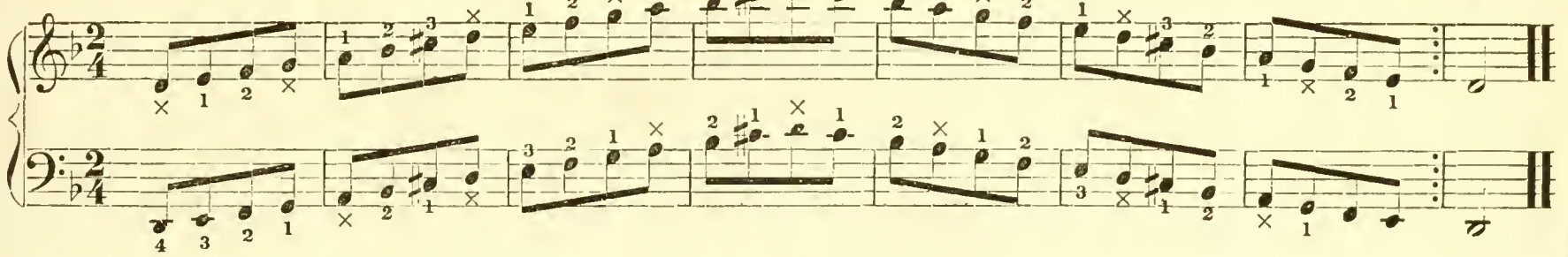


No. 6. **G♯.**

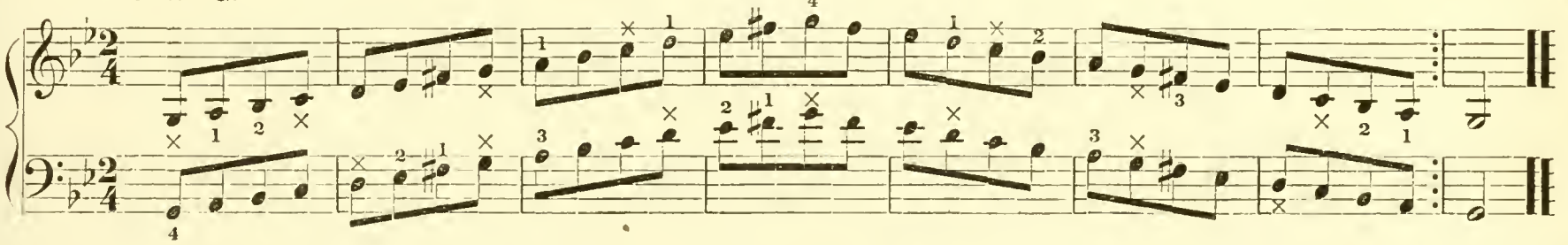


TWELVE HARMONIC MINOR SCALES FINGERED.

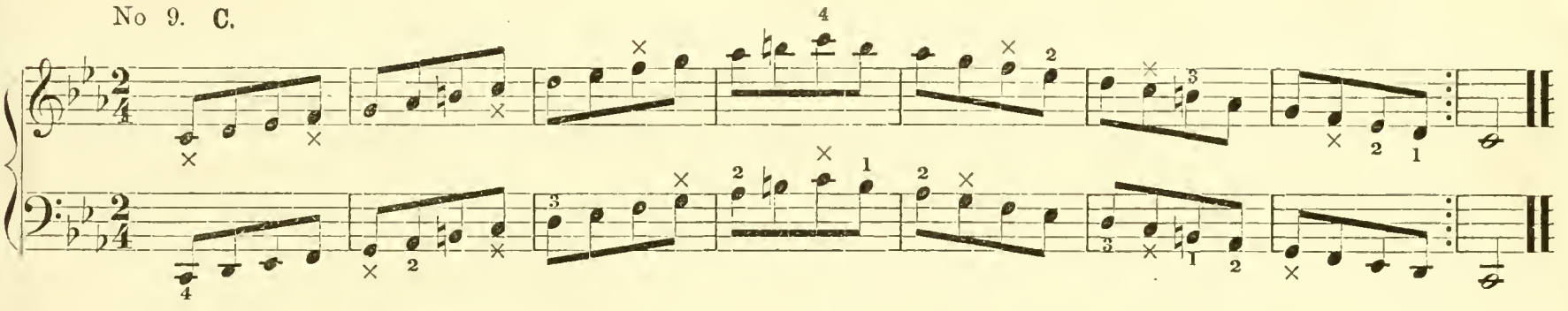
No. 7 **D.**



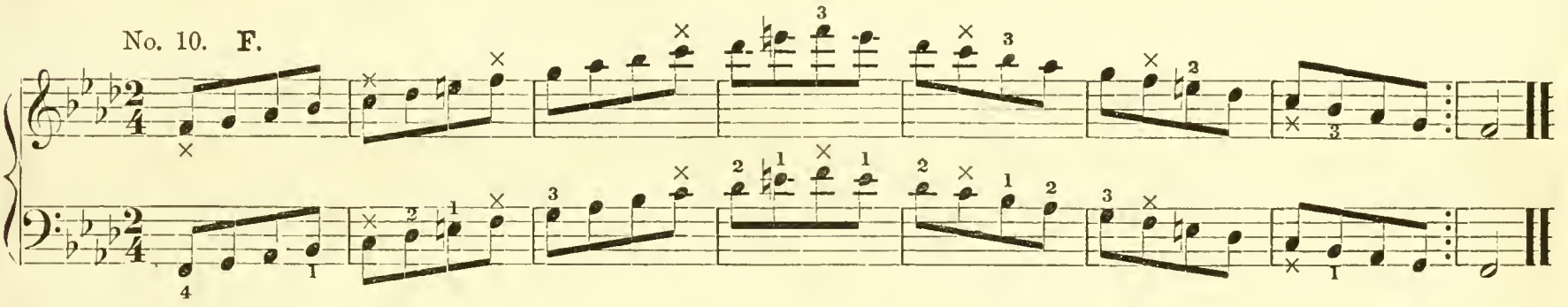
No. 8. **G.**



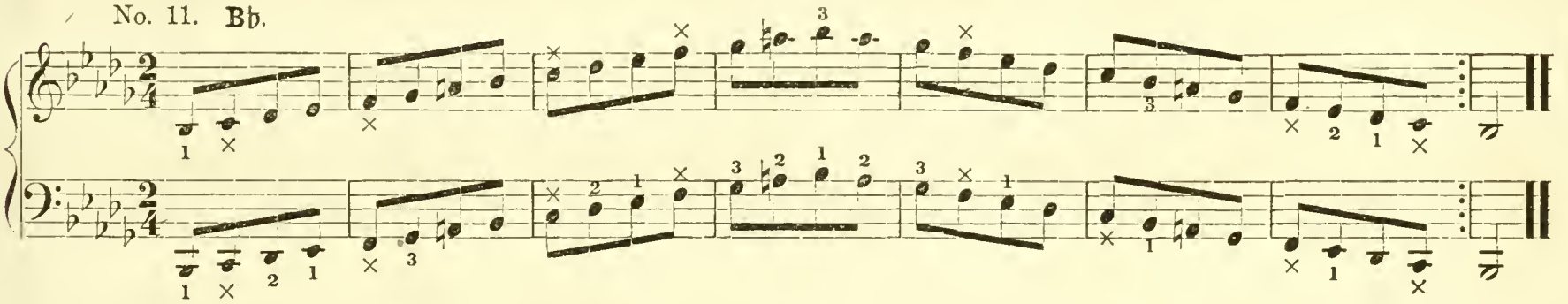
No 9. **C.**



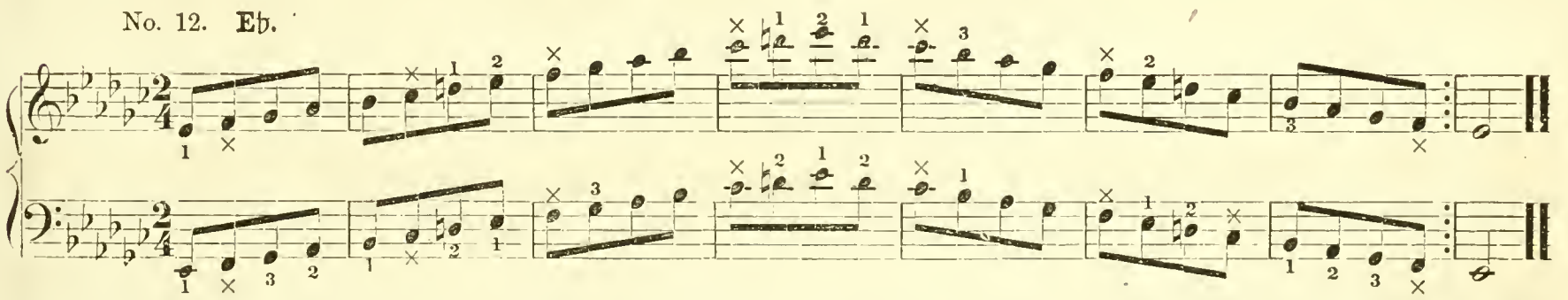
No. 10. **F.**



No. 11. **B♭.**



No. 12. **E♭.**

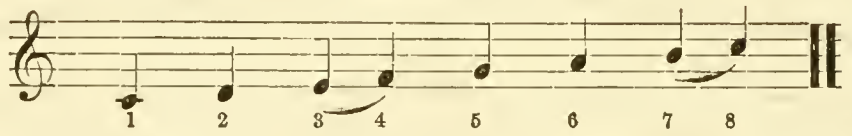


As the ability of the student to play difficult music will entirely depend on the fluency with which he can perform the **Major and Minor Scales**, at least one fourth of each daily lesson should be devoted to this most important study.

NOTATION OF THE DIATONIC, CHROMATIC, AND ENHARMONIC SCALES.

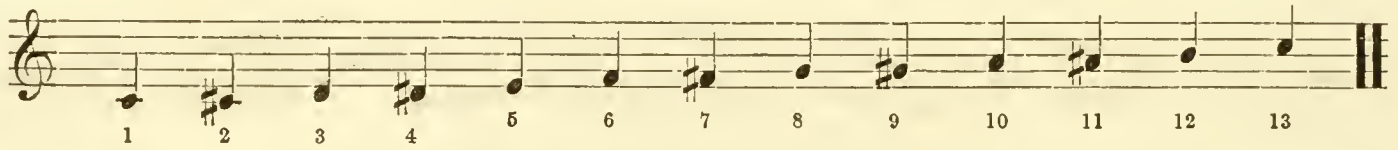
The Diatonic Scale proceeds by tones and semitones, in the following order:

DIATONIC SCALE.



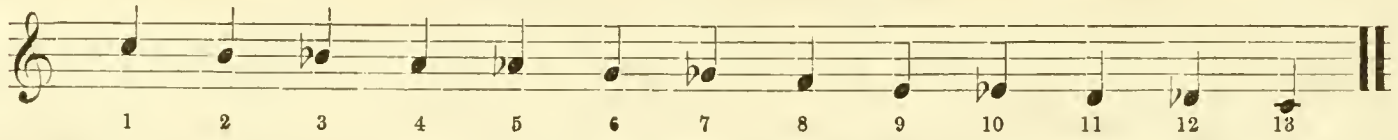
The Chromatic Scale proceeds by semitones consecutively, according to the signature. It contains twelve sounds and the octave to the first. In ascending, sharps are used to denote the semitones.

CHROMATIC SCALE ASCENDING.



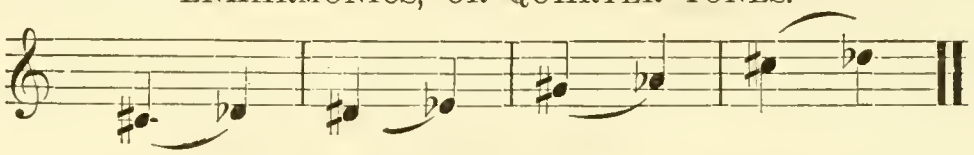
In the Chromatic Scale descending, flats are used to denote the semitones.

CHROMATIC SCALE DESCENDING.

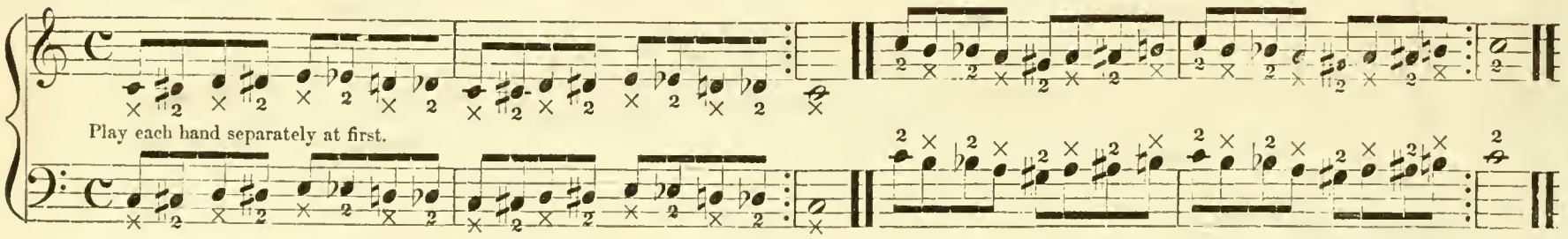


The Enharmonic Scale divides the octaves into quarter tones. On the Piano-Forte this distinction cannot be expressed, as the same key is struck for C♯ and D♭, &c. There is really, however, a quarter tone difference. In theory, therefore, it will not do to write C♯ for D♭, D♯ for E♭, E♯ for F♮, F♯ for G♭, A♯ for B♭, B♮ for C♭, &c., although the same keys are struck for the sharp of the lowest note and the flat of the highest.

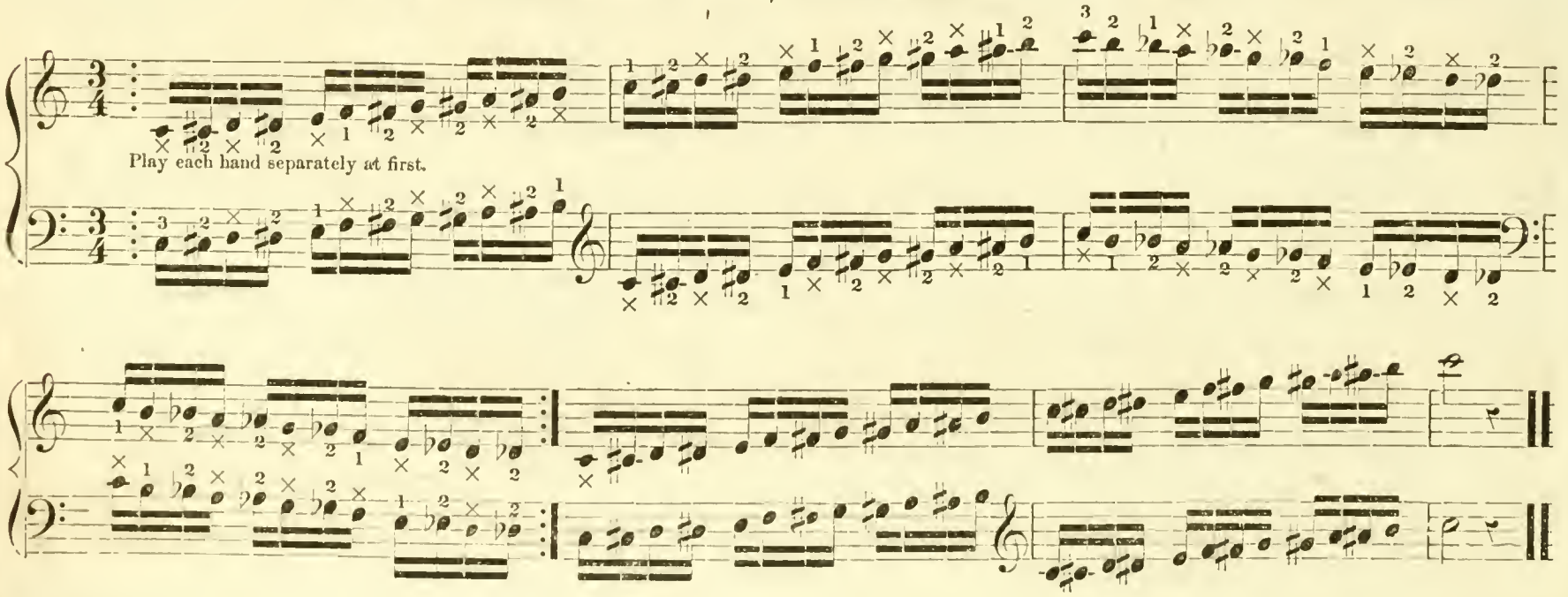
ENHARMONICS, OR QUARTER TONES.



CHROMATIC EXERCISES FOR PASSING THE THUMB AND SECOND FINGER.



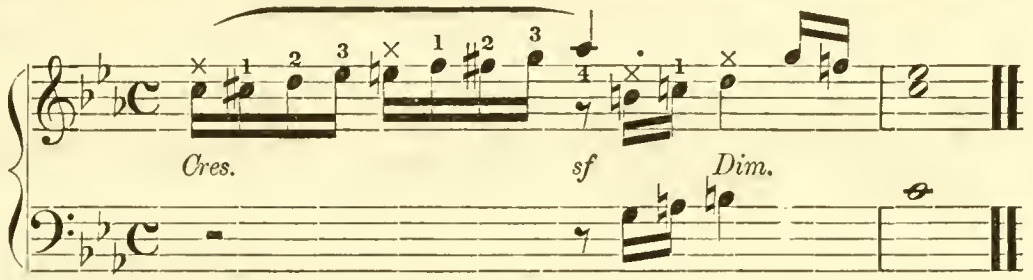
CHROMATIC SCALE FINGERED, ASCENDING AND DESCENDING.



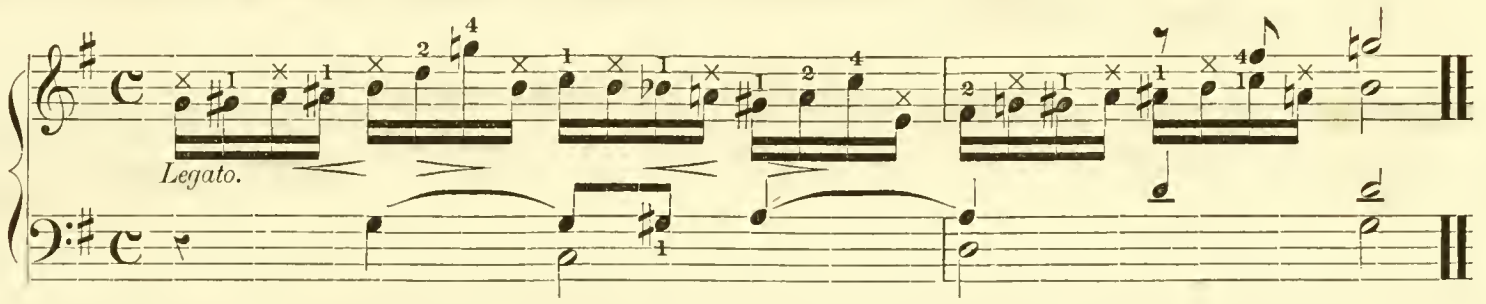
EXERCISES ON THE CHROMATIC SCALE.

Though Pianists are almost all agreed as to the fingering of the Chromatic Scales, adopting the second finger for the black notes, there are, nevertheless, numerous exceptions to this rule.

In the following passage from HERZ, the employment of the third finger is preferable to any other:

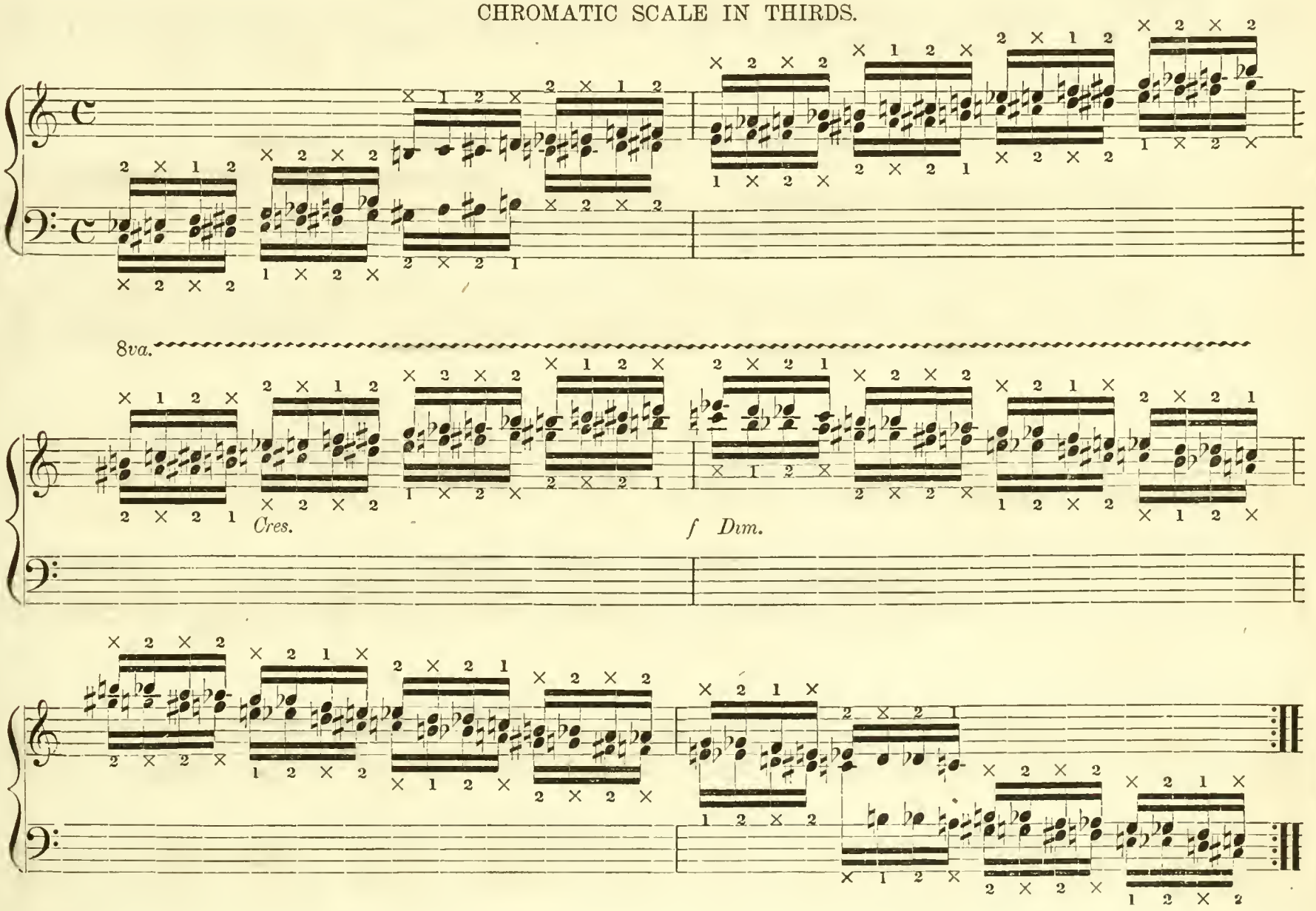


In the following example, the use of the first and second fingers will add to the smoothness of the passage:



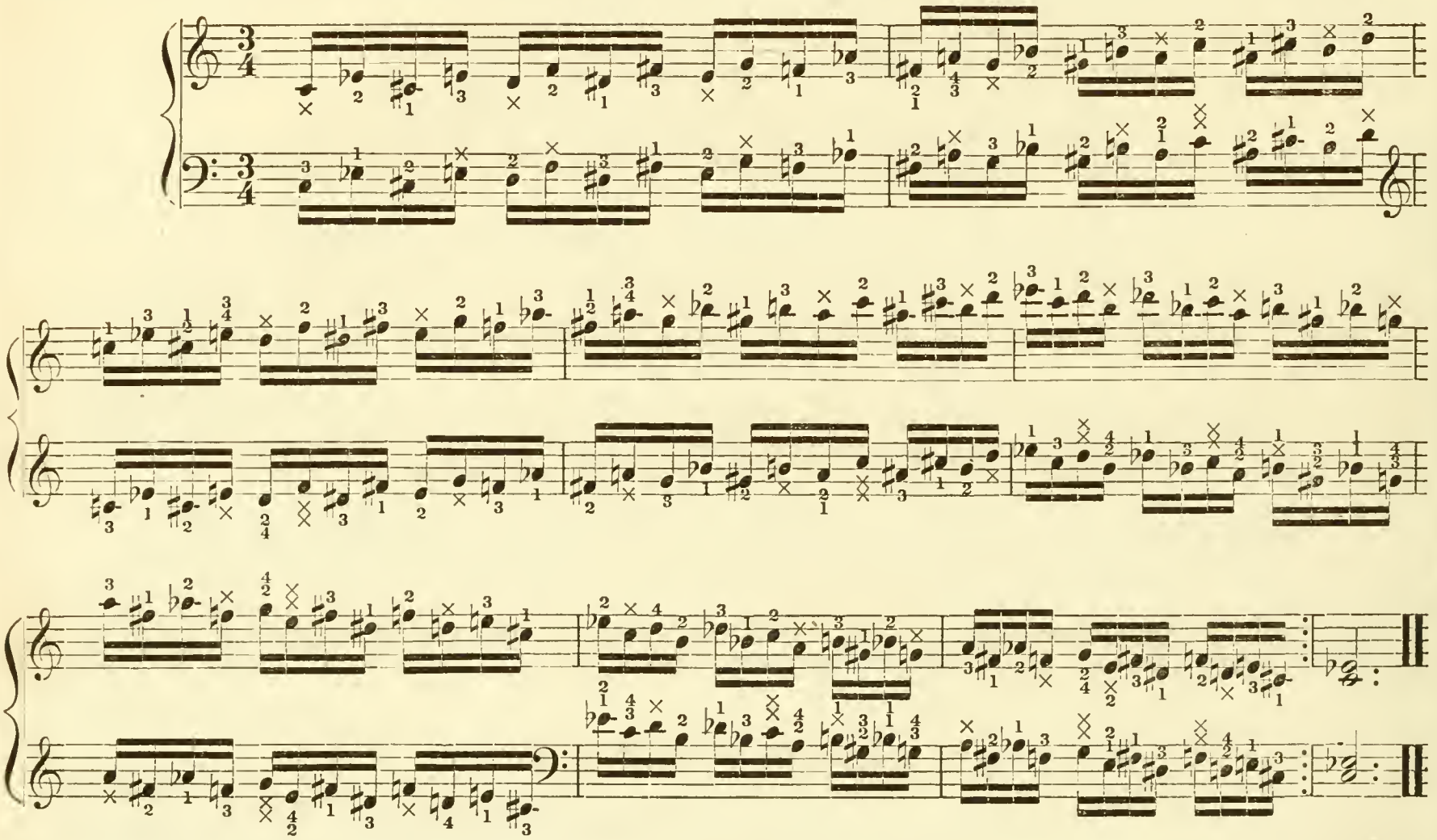
In default of the precise indication of the composer, it remains with the performer to distinguish which of these different fingerings should be preferred to the others; but the best and generally adopted mode is that in which the second finger is placed on the black keys.

CHROMATIC SCALE IN THIRDS.

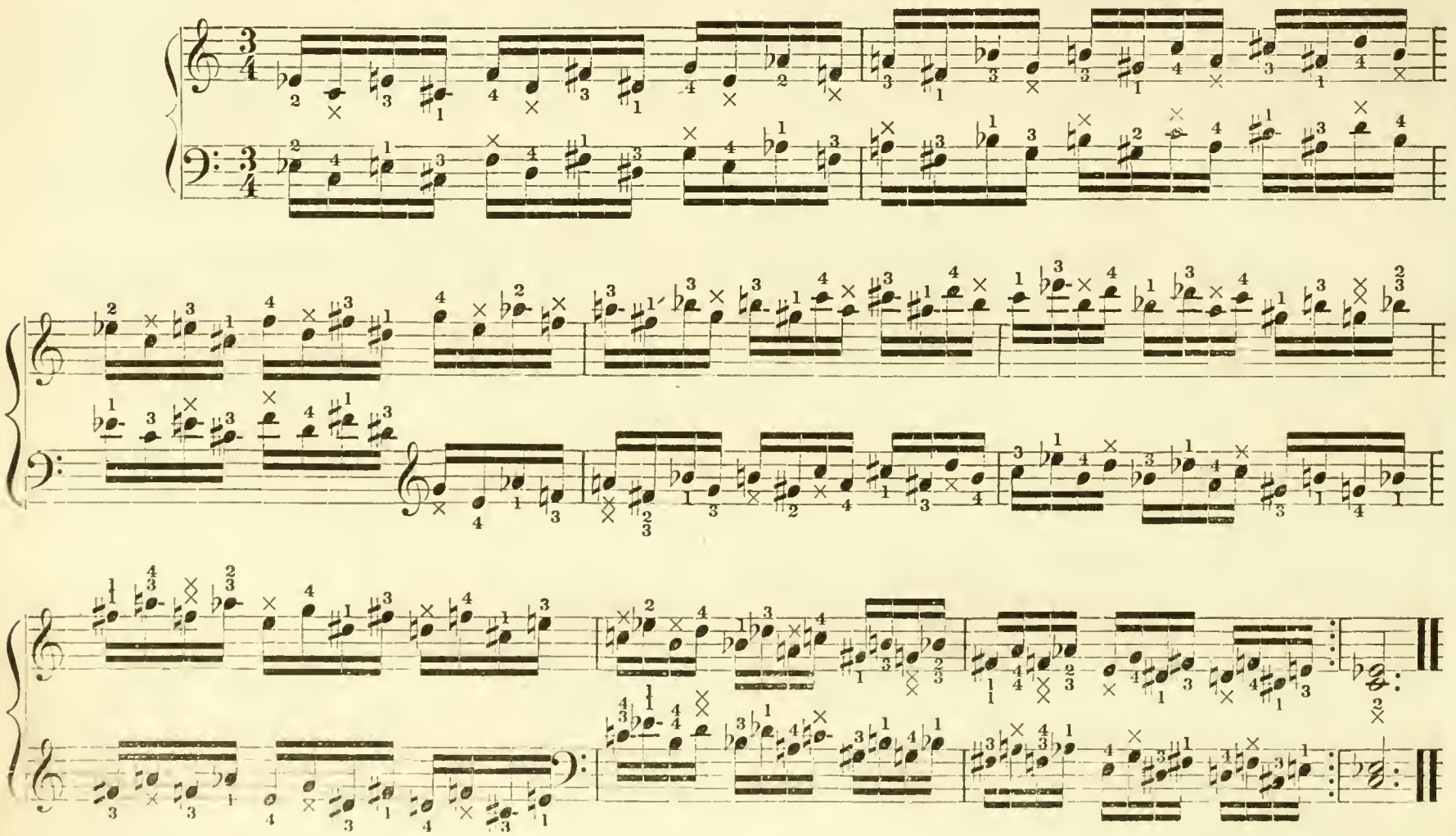


EXERCISES ON THE CHROMATIC SCALE IN THIRDS.

CHROMATIC SCALE, BOTH HANDS RUNNING IN THIRDS—BROKEN.



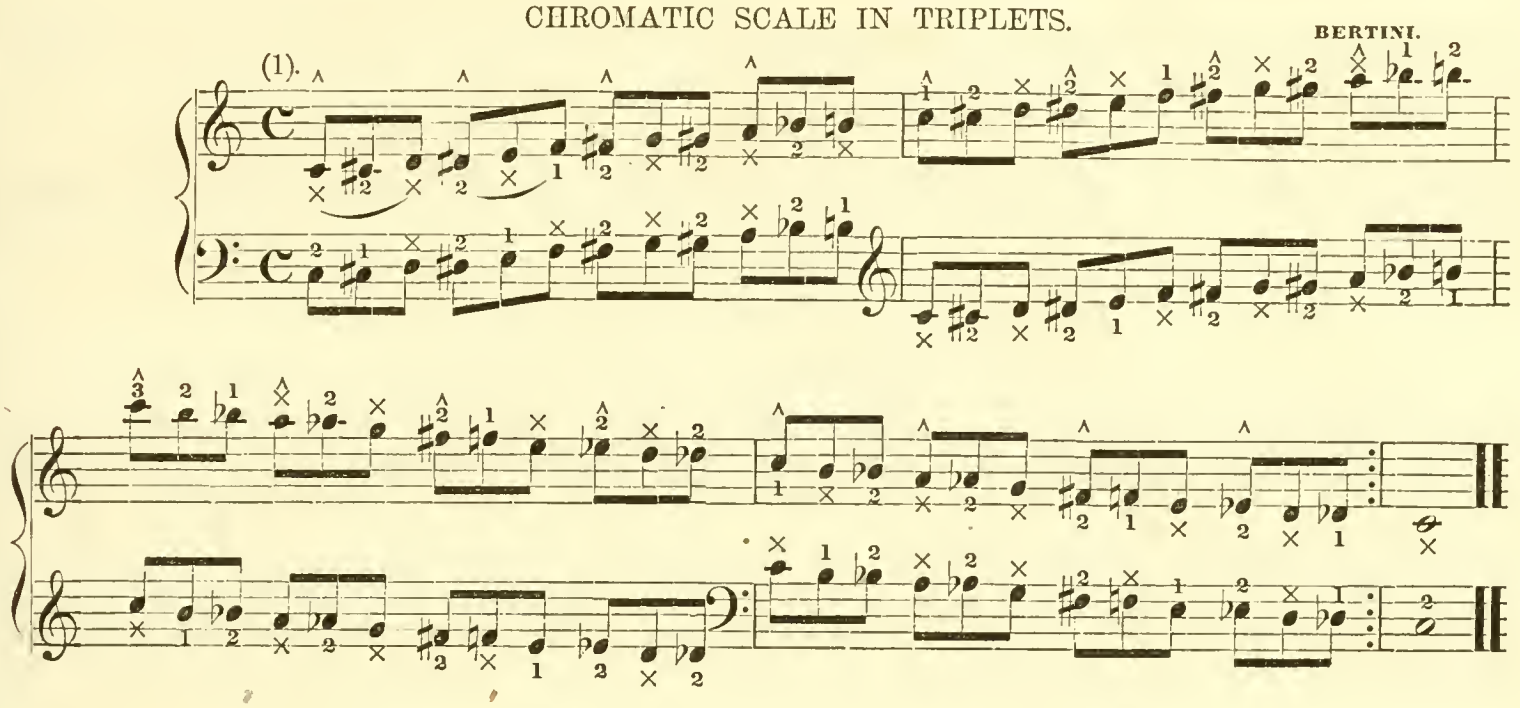
CHROMATIC SCALE, BOTH HANDS RUNNING IN THIRDS—BROKEN.



EXERCISES ON THE CHROMATIC SCALE IN TRIPLETS, SIXES, &c.

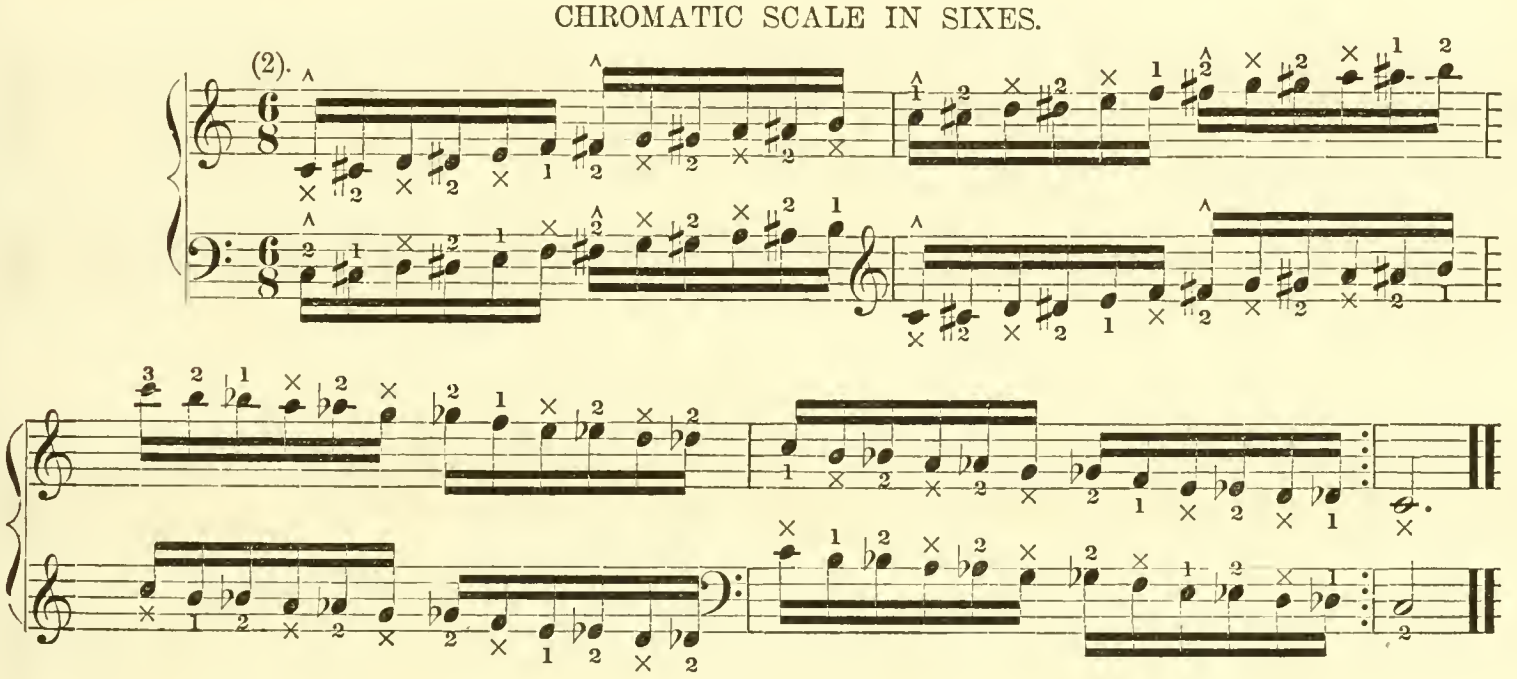
CHROMATIC SCALE IN TRIPLETS.

BERTINI.



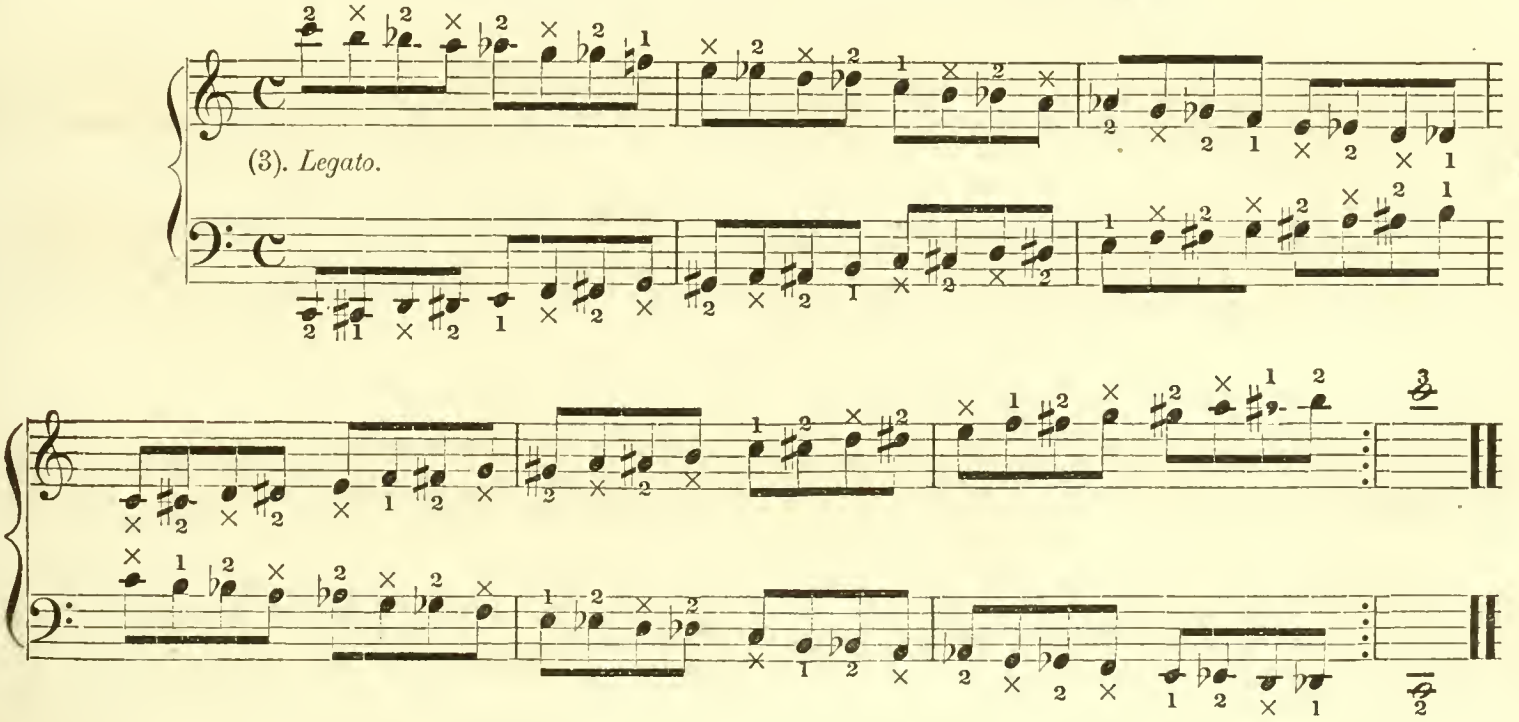
(1). Mark the accent on the first note of each triplet.

CHROMATIC SCALE IN SIXES.



(2). Count six eighths in each measure, but accent the first only of each group.

CHROMATIC SCALE IN CONTRARY MOVEMENT.



(3). Bind the notes well together, and play as smoothly as possible.

CHROMATIC EXERCISES TO GIVE NEATNESS AND EXPRESSION.

BEYER.

ALLEGRO MODERATO.

8va.

8va.

8va.

BEYER.

ALLEGRO MODERATO.

Cres.

Cres.

Cres.

CHROMATIC EXERCISES TO GIVE NEATNESS AND EXPRESSION.

mf *Cres.* *f* *mf* *Cres.*

mf *Cres.* *Dim.*

Crescendo. *f* *Dim.* *p*

Legato. *p* *Cres.* *p* *Legato.* *f*

SIX PROGRESSIVE EXERCISES ON POPULAR MELODIES.

No. 1.

PRELUDE.

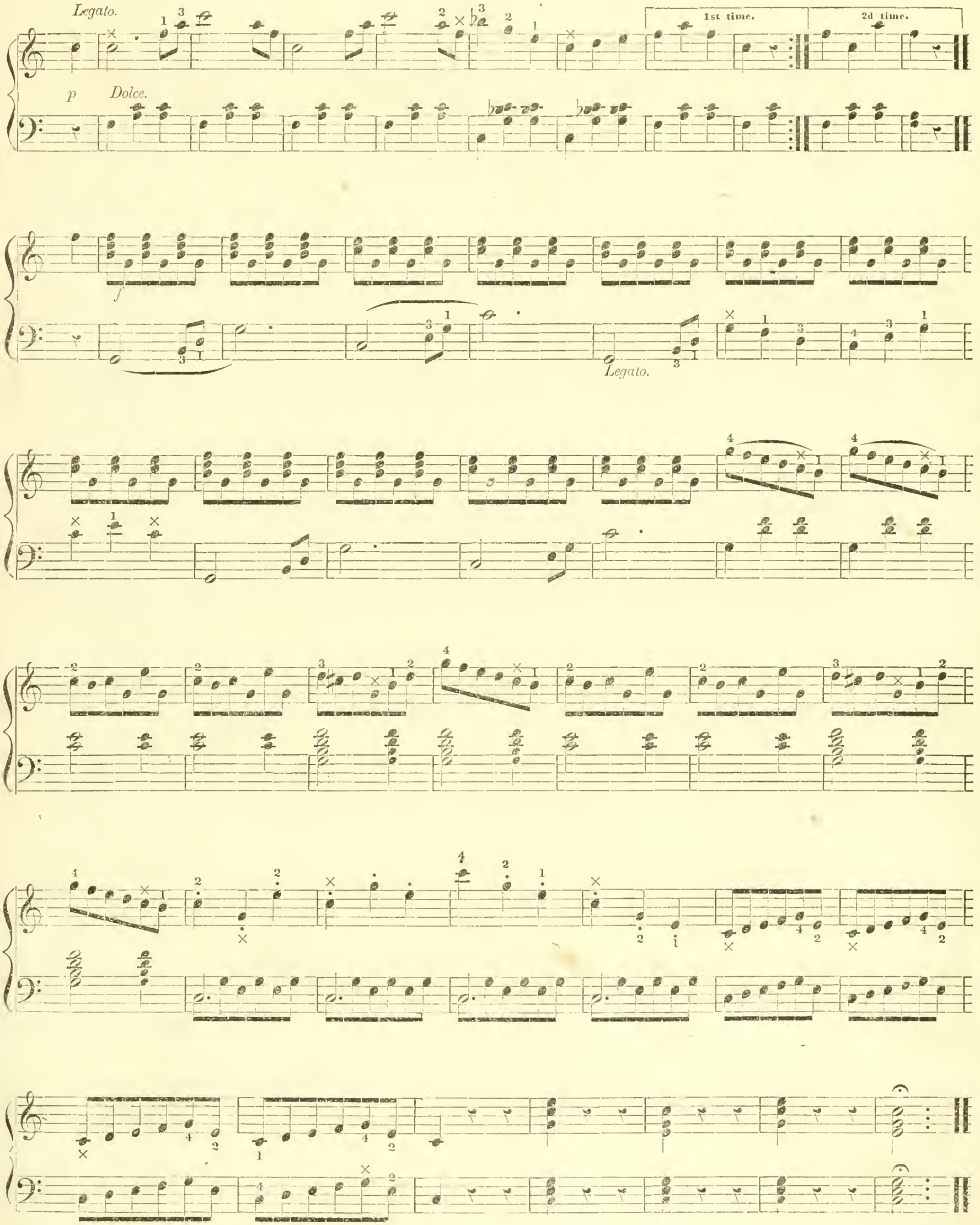
CZERNY.

ALLEGRO VIVACE.

WALTZ.

Arranged by CZERNY.

SIX PROGRESSIVE EXERCISES ON POPULAR MELODIES.



SIX PROGRESSIVE RECREATIONS ON POPULAR MELODIES.

No. 2.

CZERNY.

PRELUDE.

ALLEGRO.

f

8va.

Arranged by C. D'ALBERT.

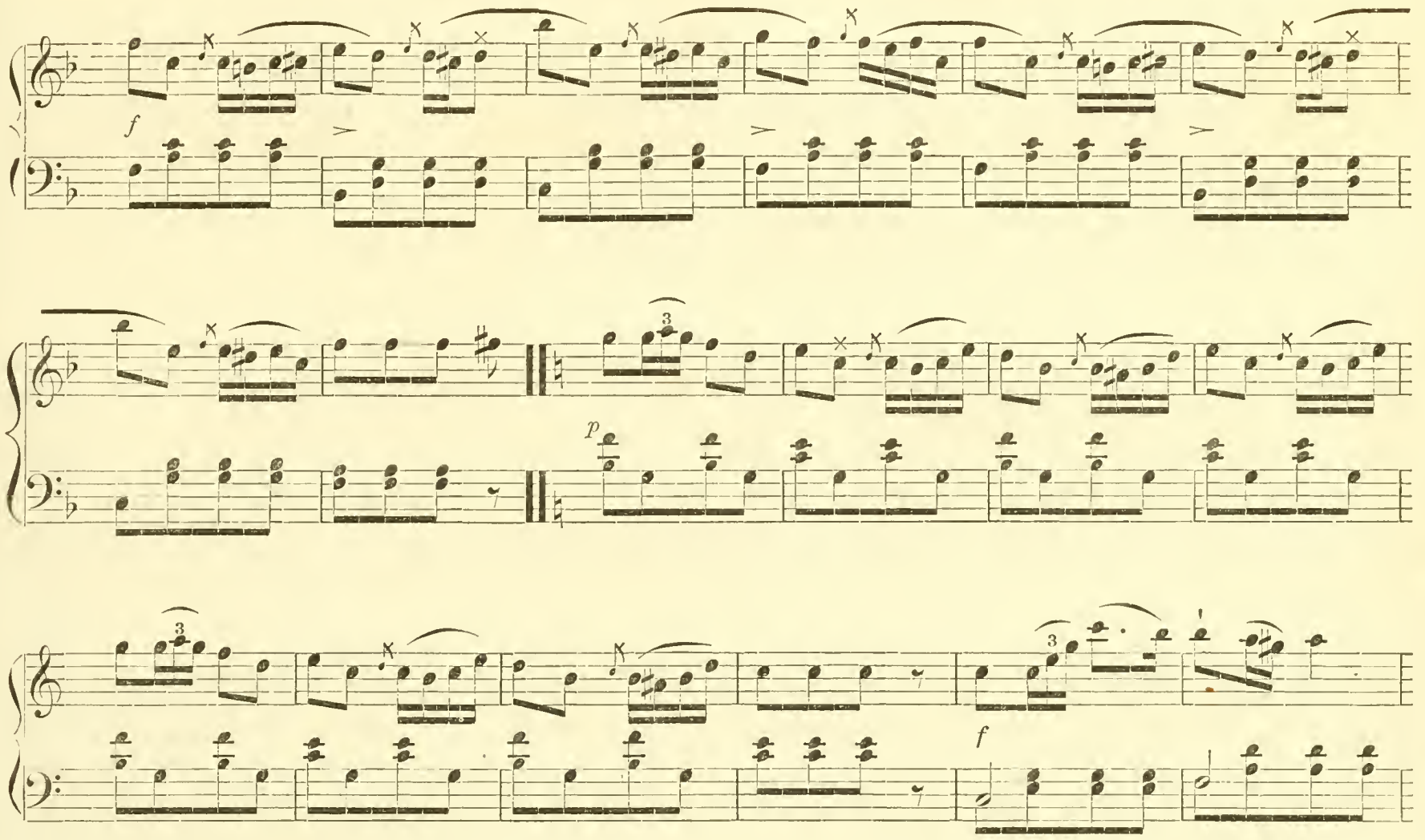
MOD.

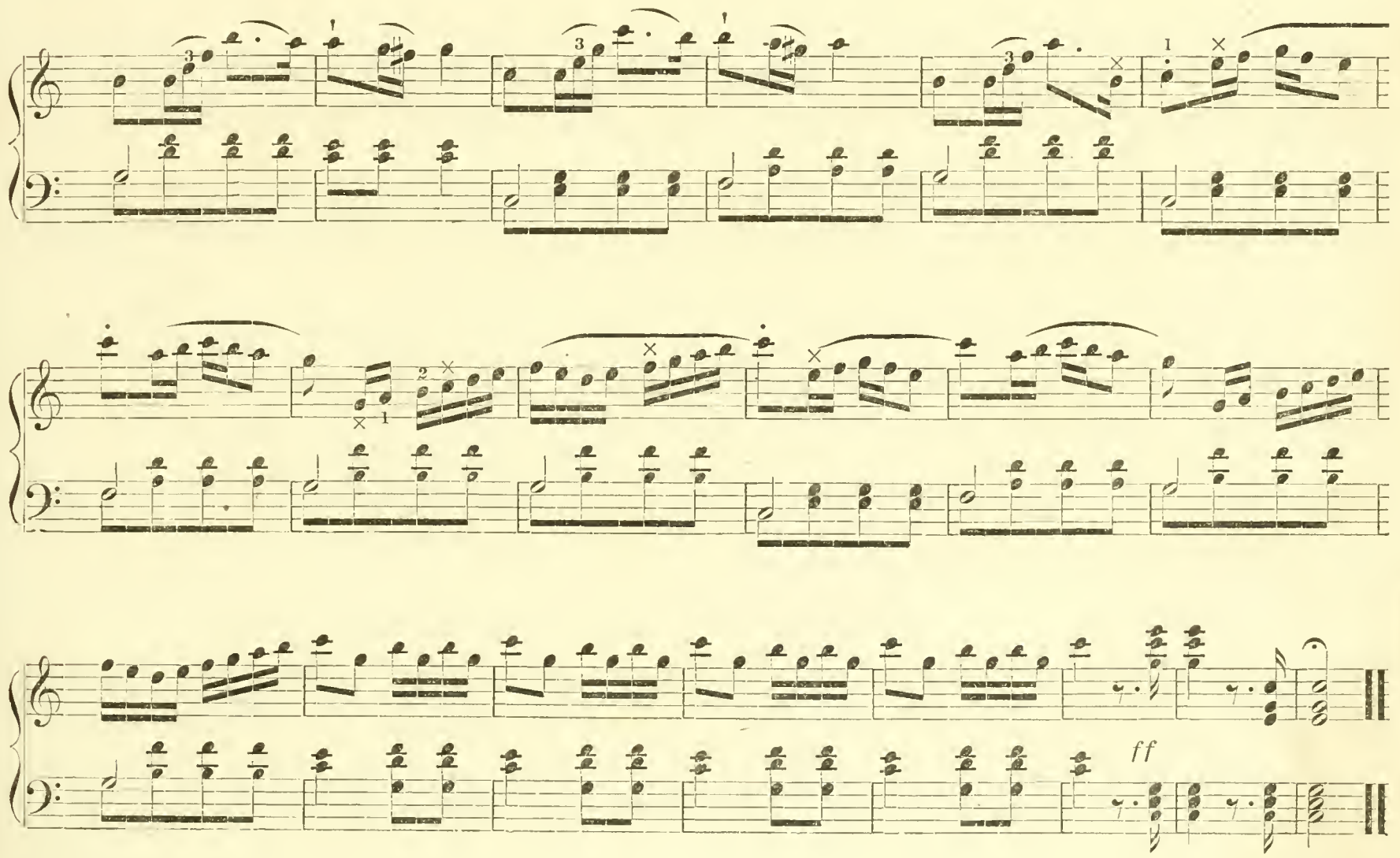
Ped.

ff

p

SIX PROGRESSIVE RECREATIONS ON POPULAR MELODIES.





SIX PROGRESSIVE RECREATIONS ON POPULAR MELODIES.

No. 3.

C. CZERNY.

ALLEGRETTO.

f *sf* *p*

Dolce. Legato.

f

f

p Dolce. *Legato.* *Cres.*

ff

sf

Fine.

SIX PROGRESSIVE RECREATIONS ON POPULAR MELODIES.

No. 4.

PRELUDE.

BERTINI.

LENTO.

MODERATO.

C. D'ALBERT.

8va.

ff

sf.

p

ff

8va.

Ped.

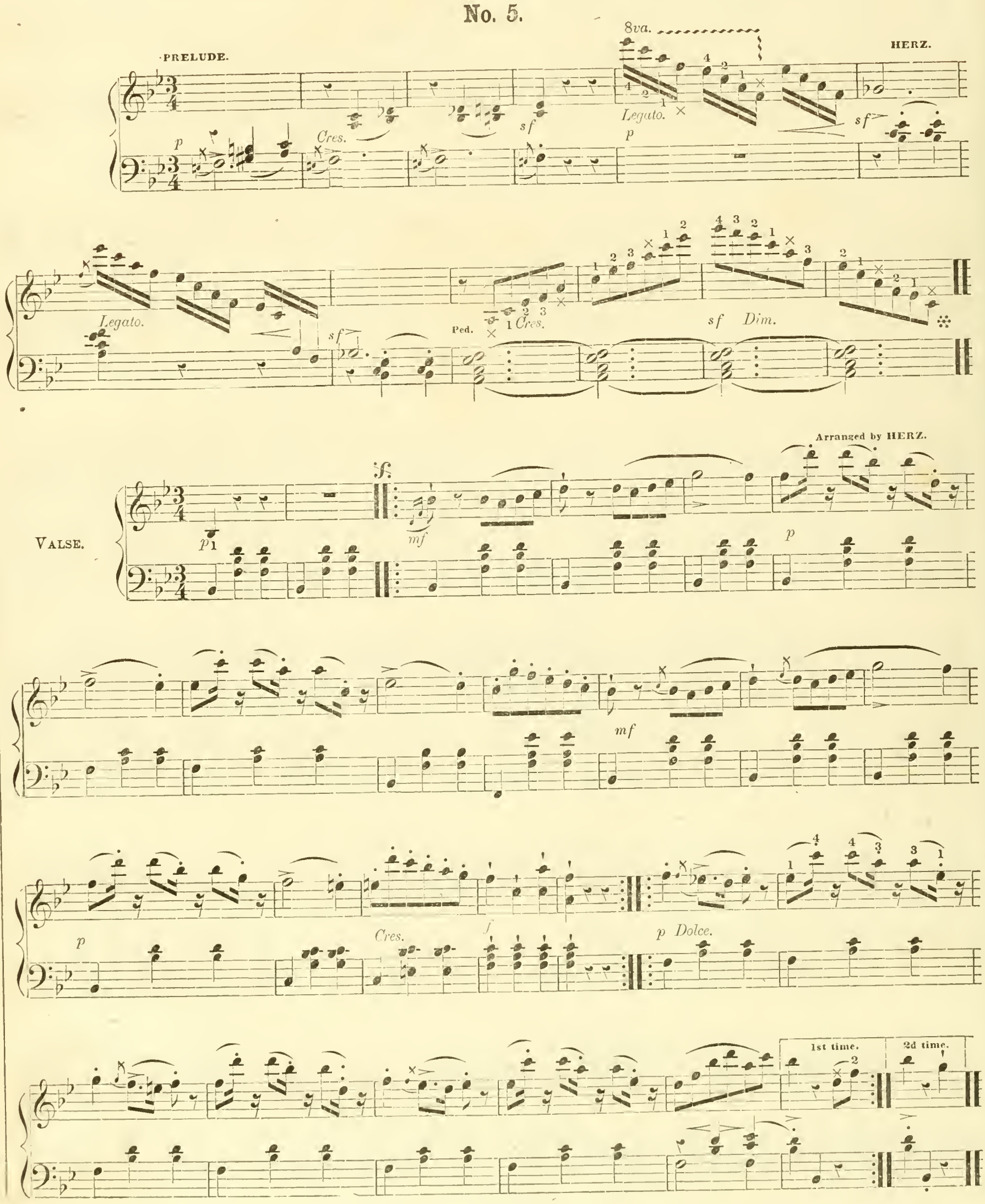
Cres - - - - cen - - - - do. *p*

sf.

D. C.

SIX PROGRESSIVE RECREATIONS ON POPULAR MELODIES.

No. 5.



Sempre. p

p

mf

Scherzando.

mf

8*va.*

ff

D. C.

No. 6.

F. BEYER.

Allegretto con Brio.

ff *fz* *Dim.*

8va.

Repeat 8va. *mf* *Cres.* *Cres.*

8va.

Con fuoco. *ff* *sf*

8va.

sf *Ped.*

8va.

Legato. *Dim.* *mf* *Cres.*

8va.

f *ff*

8va.

Dim. *Cres.*

8va.

Con fuoco. *p*

Dim. *Cres.*

Legato.

f *Con fuoco.* *Cres.*

8va.

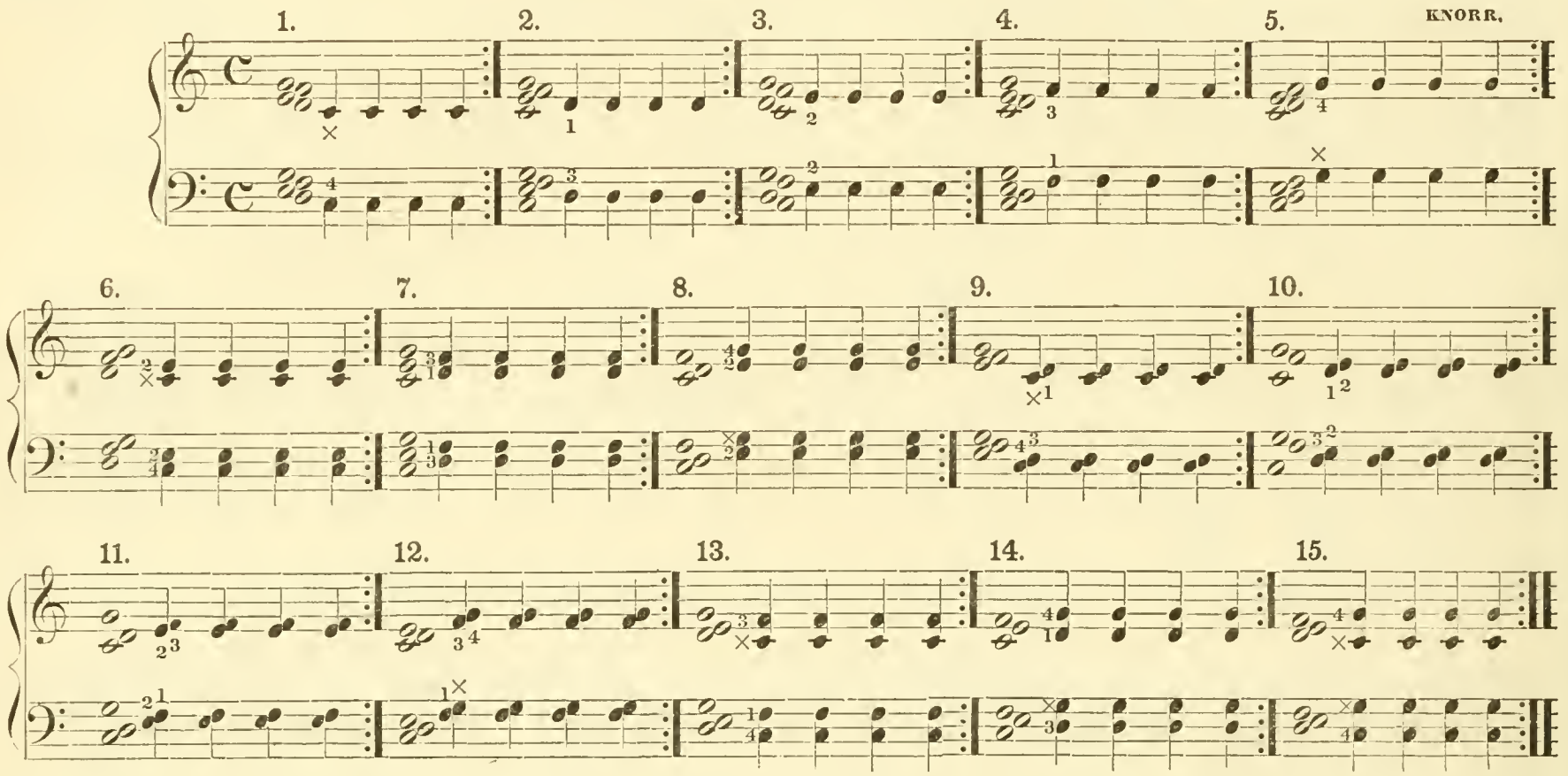
f

8va.

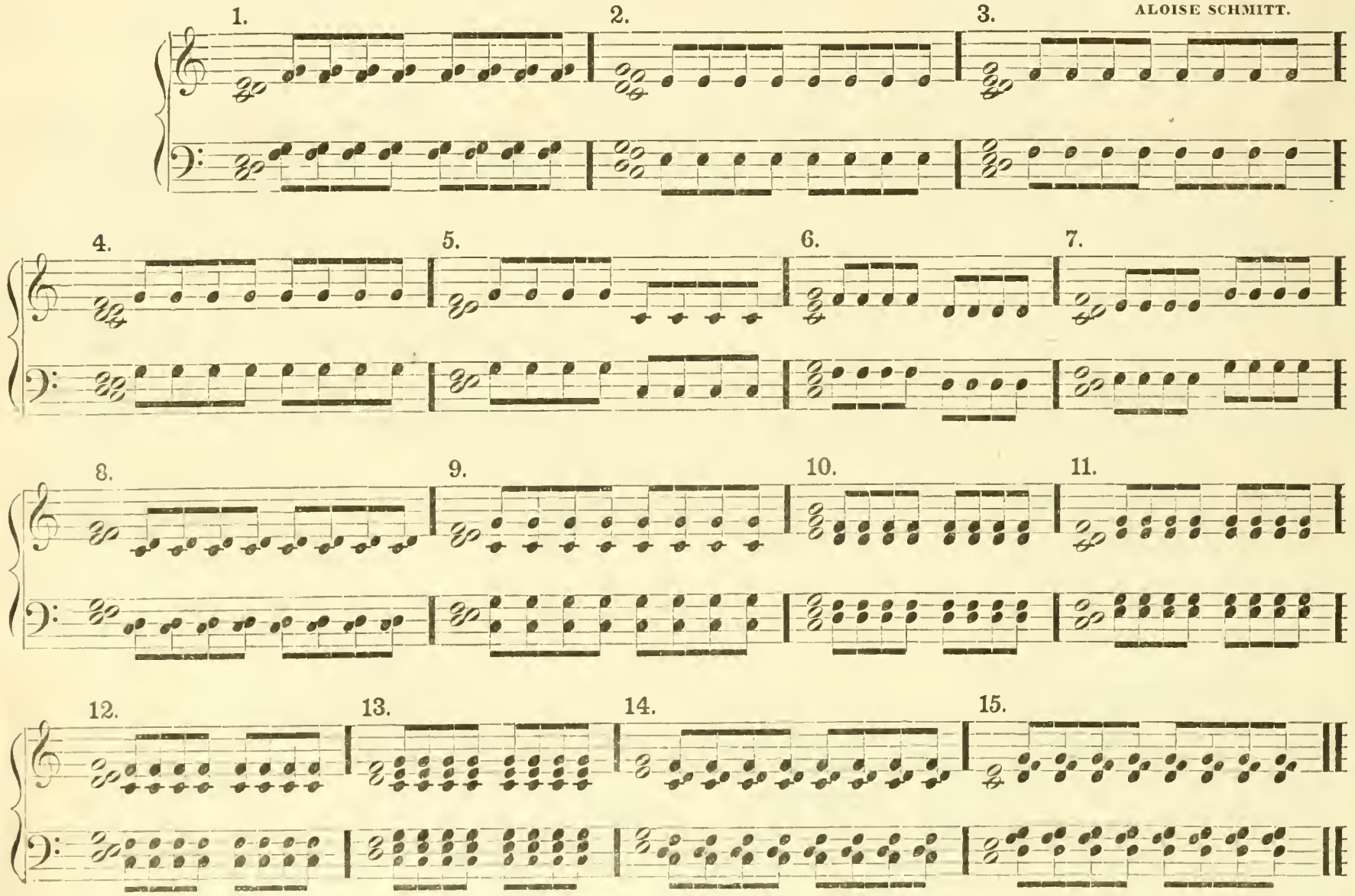
ff *FINE.*

FIFTEEN EXERCISES ON THE FIVE NOTES, WITH THE HANDS STILL.

TO GIVE INDEPENDENCE AND STRENGTH TO THE FINGERS.

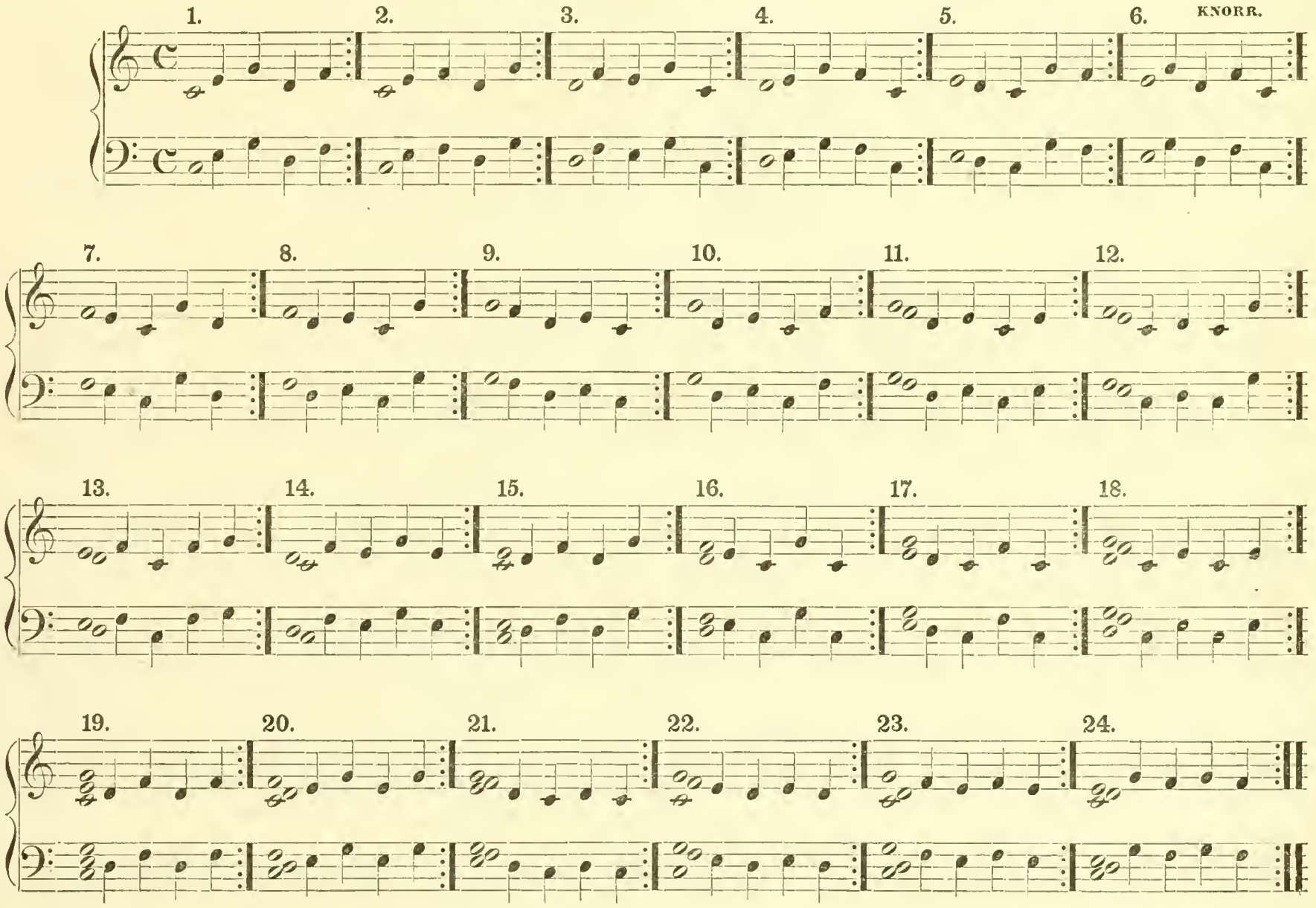


FIFTEEN EXERCISES TO GIVE FIRMNESS TO THE FINGERS.



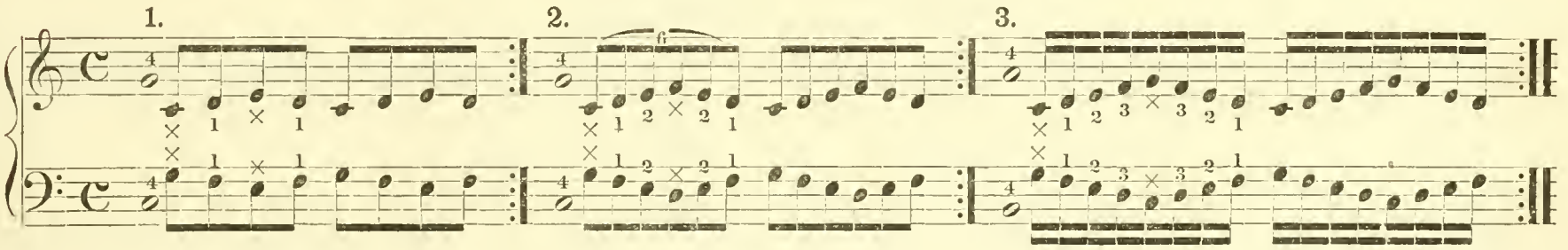
TWENTY-FOUR EXERCISES TO GIVE FLEXIBILITY TO THE FINGERS.

Play each exercise several times, gradually increasing the velocity.

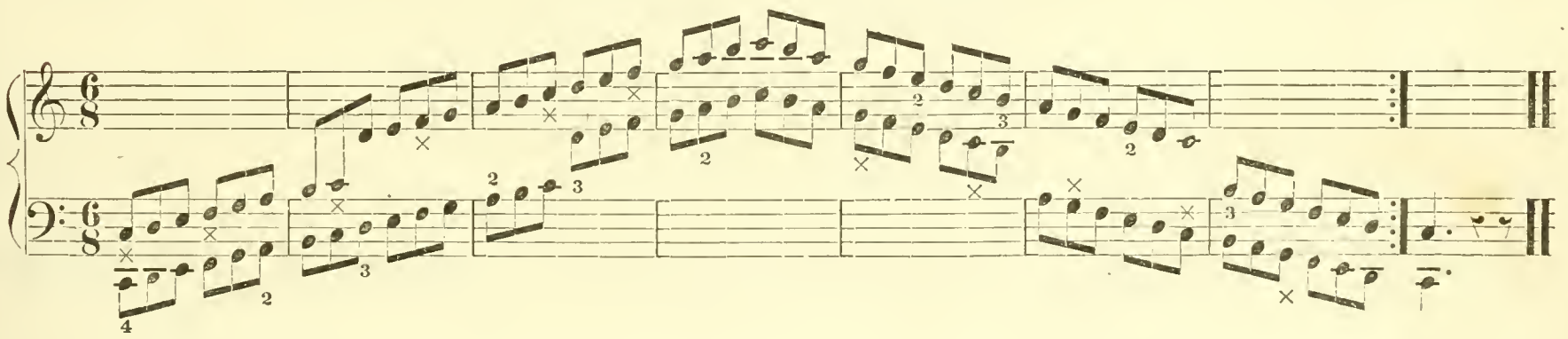


THREE EXERCISES FOR PASSING THE THUMB UNDER THE FINGERS.

ACCORDING TO KALBRENNER.

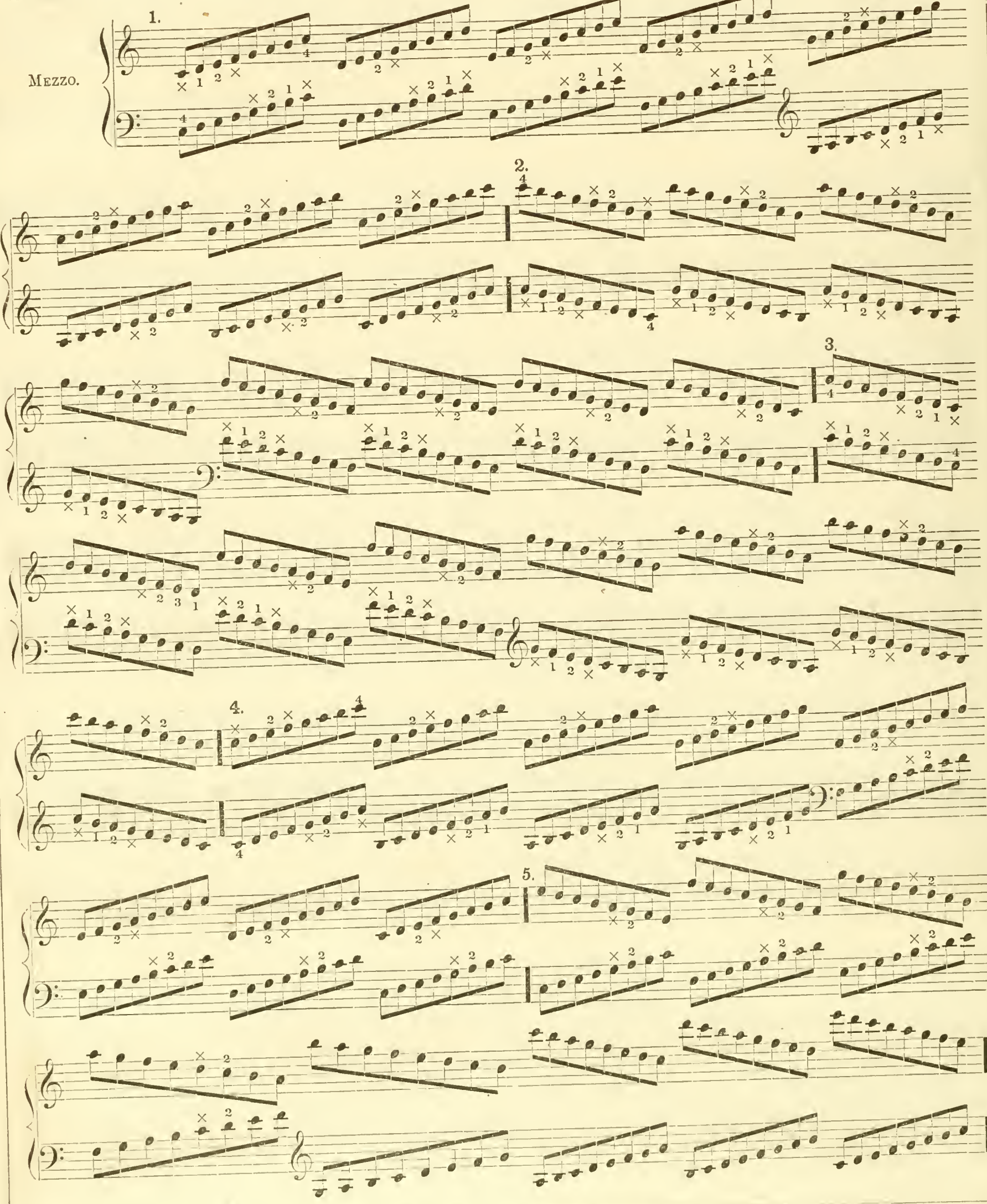


SCALE OF C IN TRIPLETS.

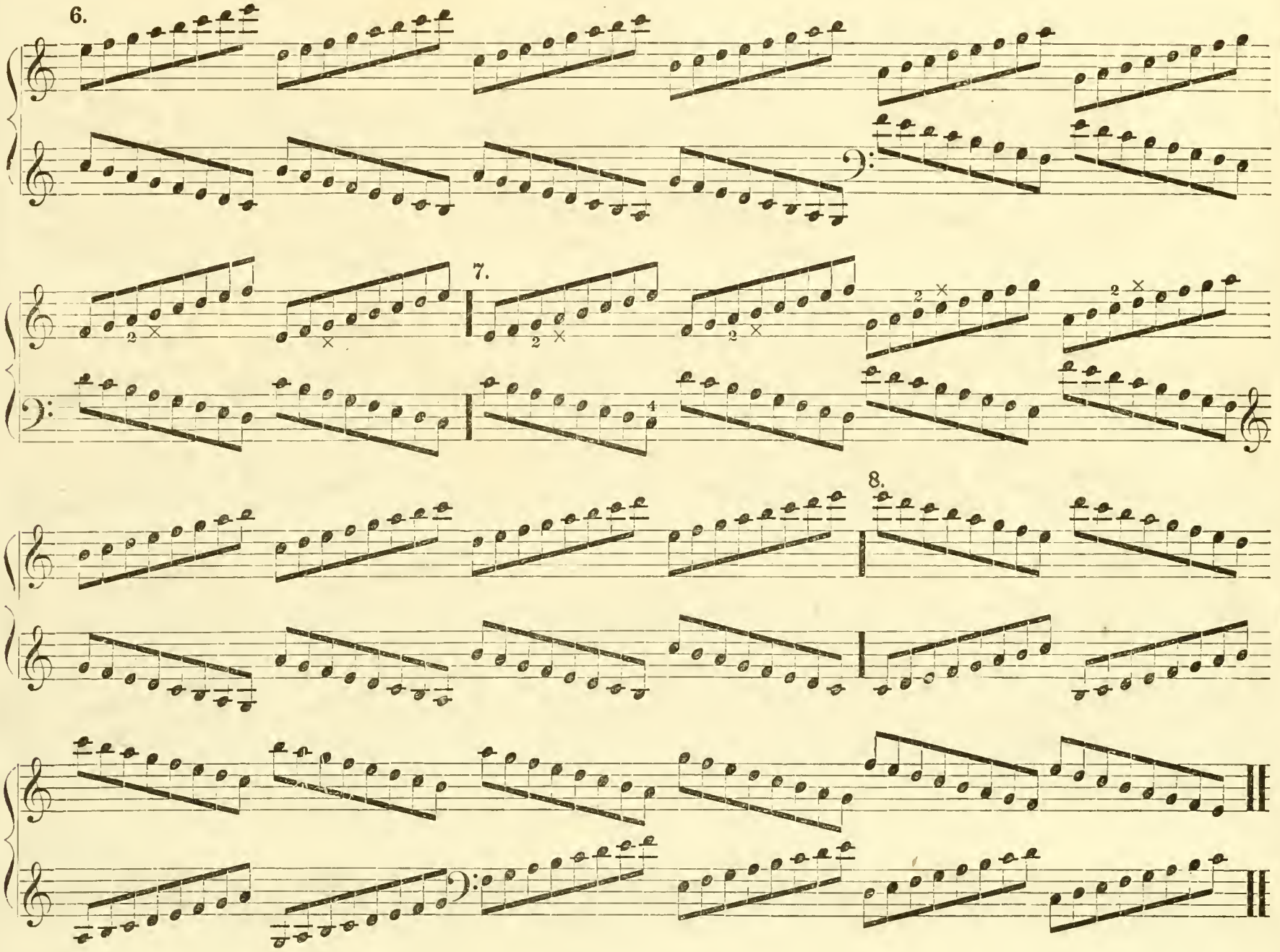


EIGHT EXERCISES ON THE SCALE OF C IN ONE OCTAVE,

To enable the performer to pass the thumb under the second finger of the right hand, in the Treble, and the second finger of the left hand over the thumb, in the Base.

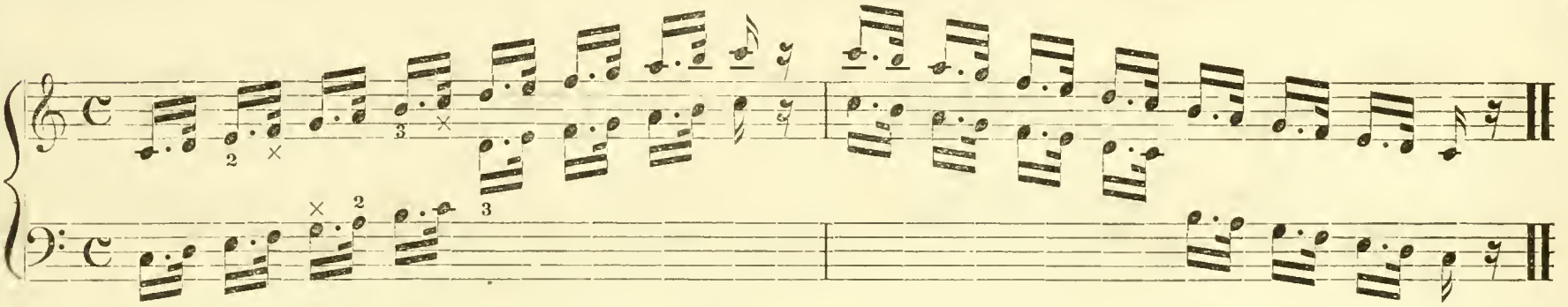


EIGHT EXERCISES ON THE SCALE OF C IN ONE OCTAVE.

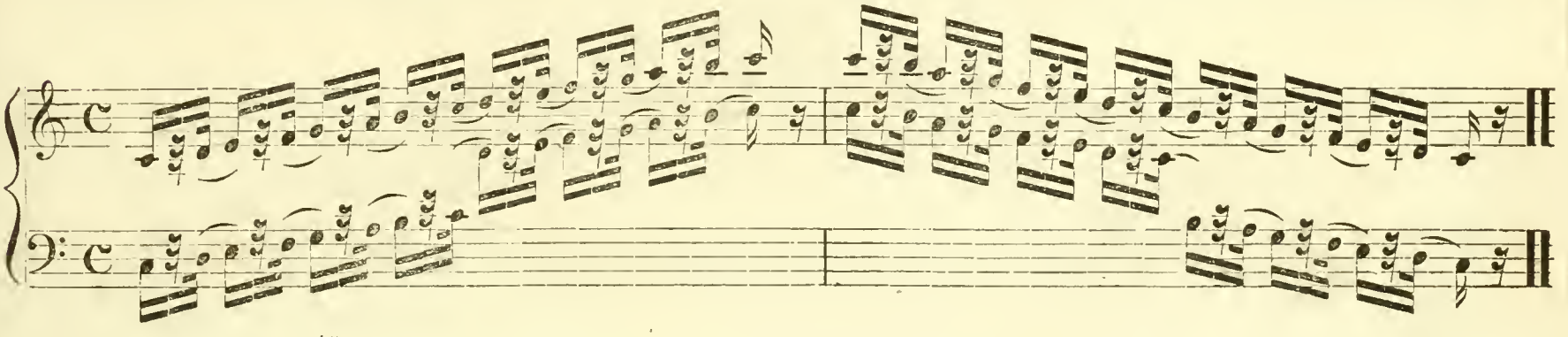


EXERCISES.

SCALE OF C, IN TWO OCTAVES, WITH DOTTED NOTES.



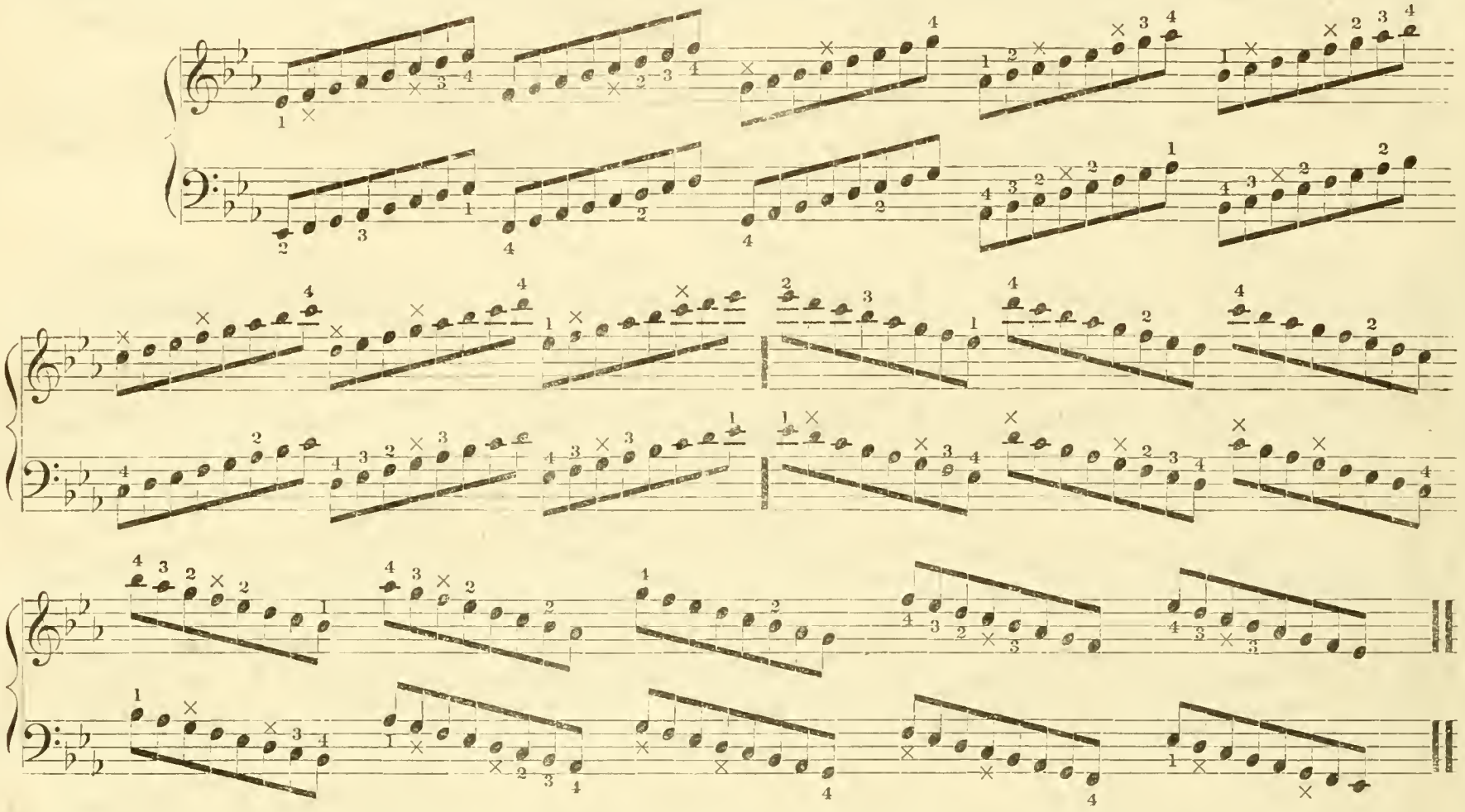
SCALE OF C, WITH DETACHED NOTES, IN WHICH RESTS SUPPLY THE PLACE OF DOTTED NOTES.



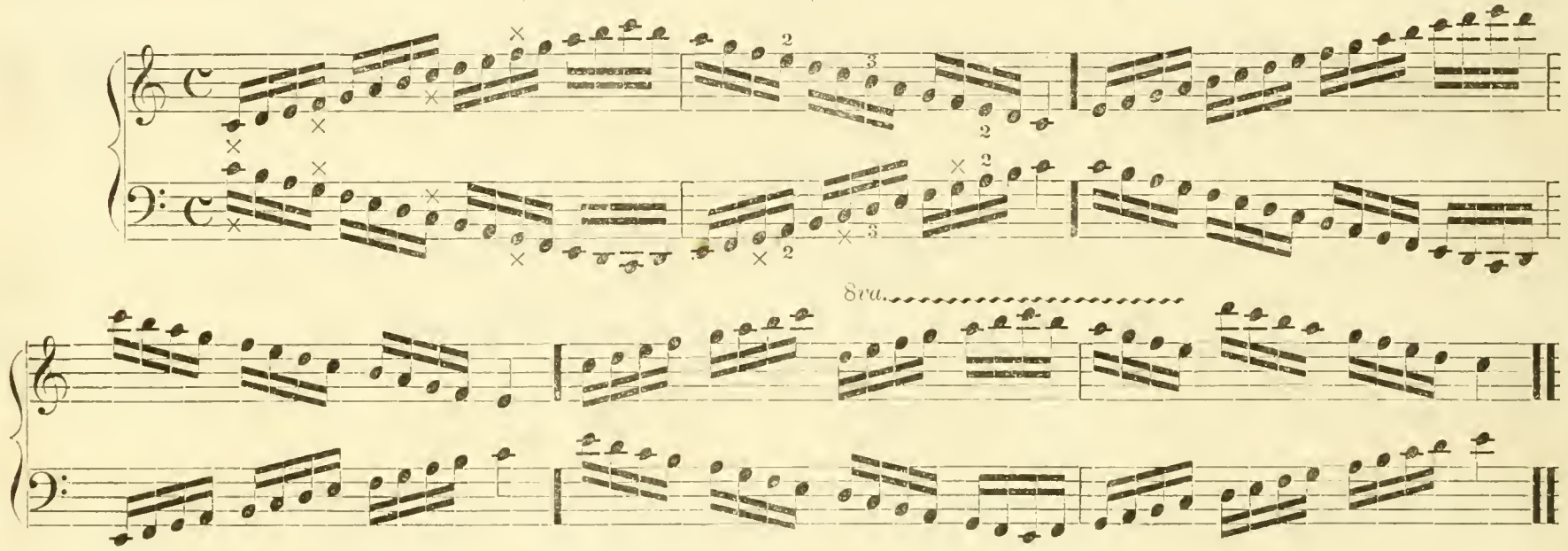
EXERCISES.

EXERCISE IN E♭, WITH THE FINGERING OF THE KEY OF C RETAINED, WITH THE EXCEPTION OF SUCH GROUPES AS COMMENCE WITH A BLACK KEY.

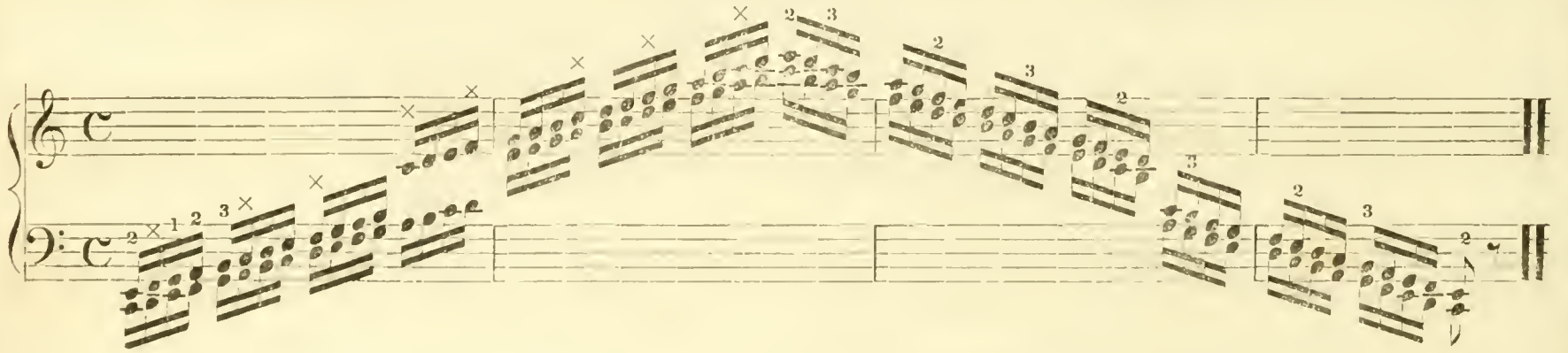
KNORR.



SCALE OF C, IN TWO OCTAVES, WITH CONTRARY MOTIONS.

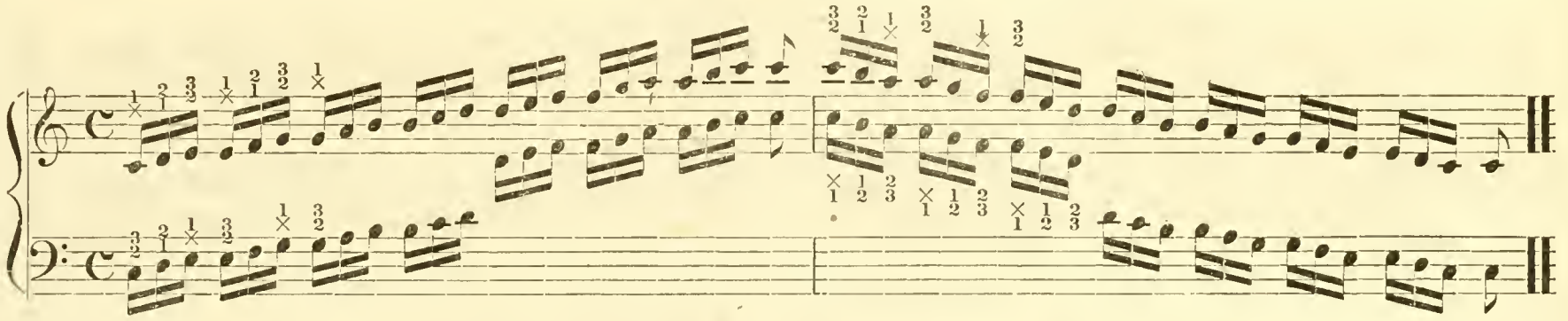


SCALE OF THIRDS.

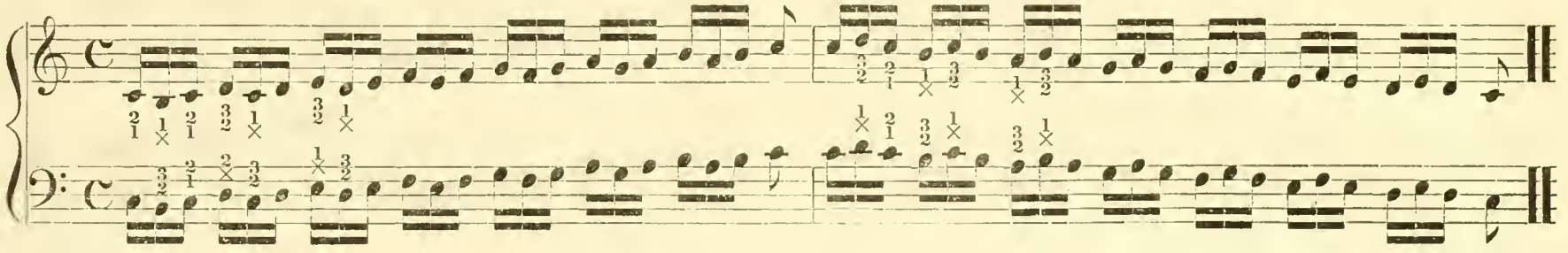


EXERCISES.

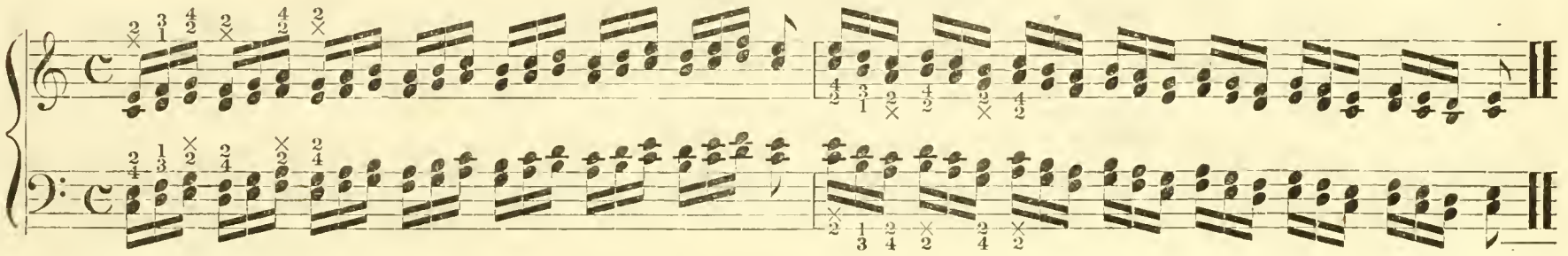
SCALE OF C, IN TWO OCTAVES, IN TRIPLETS.



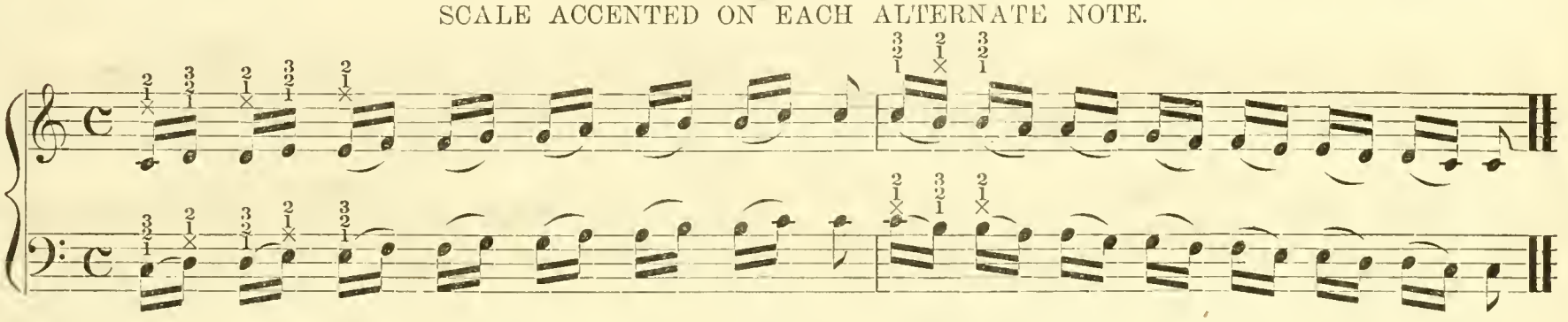
SCALE IN ONE OCTAVE, IN TRIPLETS, VARIED.



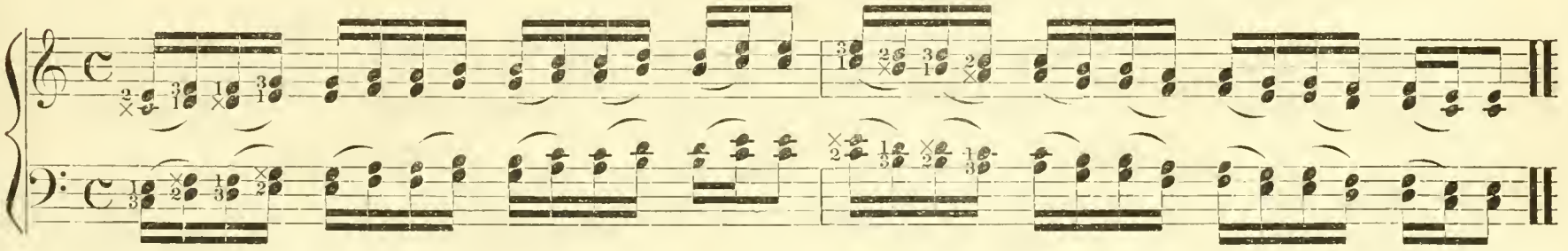
SCALE IN DOUBLE TRIPLETS.



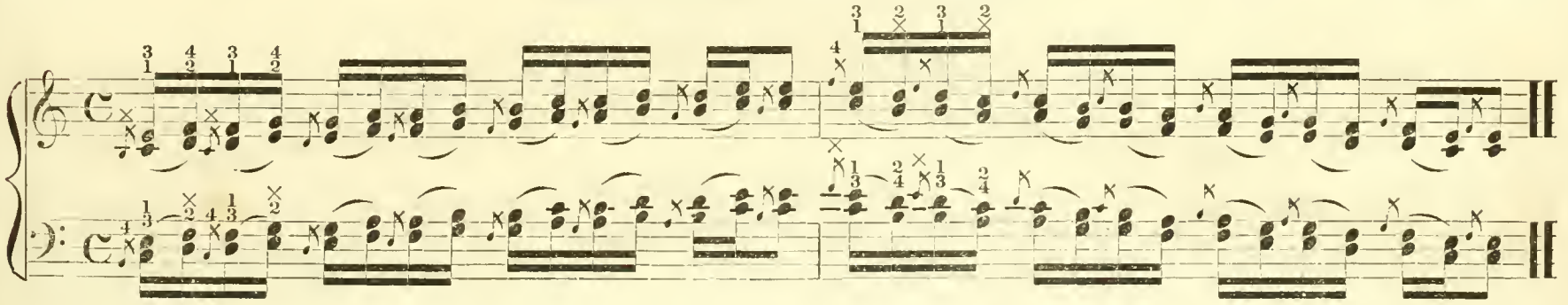
SCALE ACCENTED ON EACH ALTERNATE NOTE.



SCALE IN DOUBLE NOTES, ACCENTED ON EACH ALTERNATE NOTE.

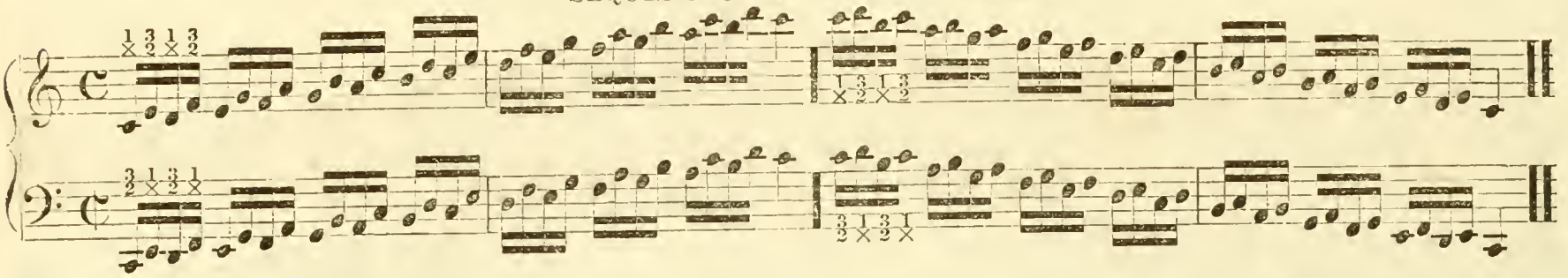


SCALE WITH APPOGGIATURAS.

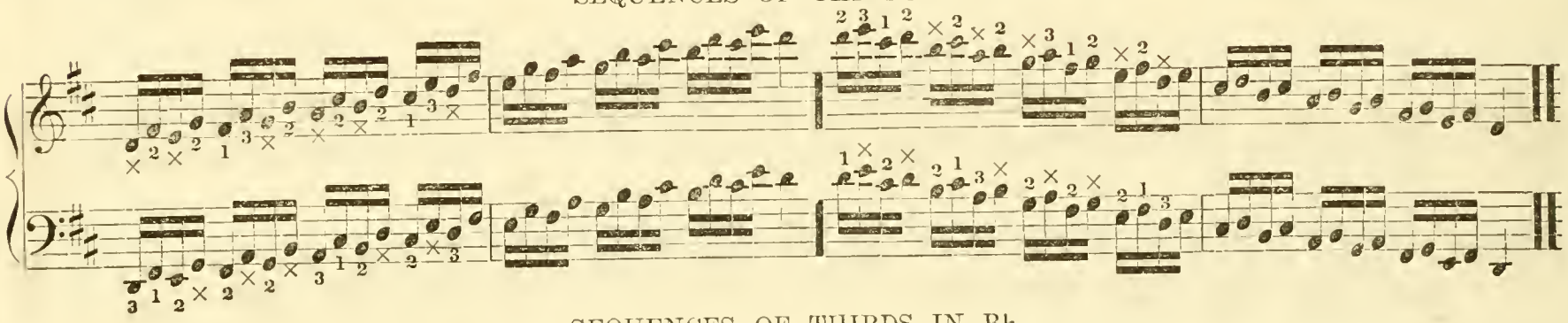


EXERCISES.

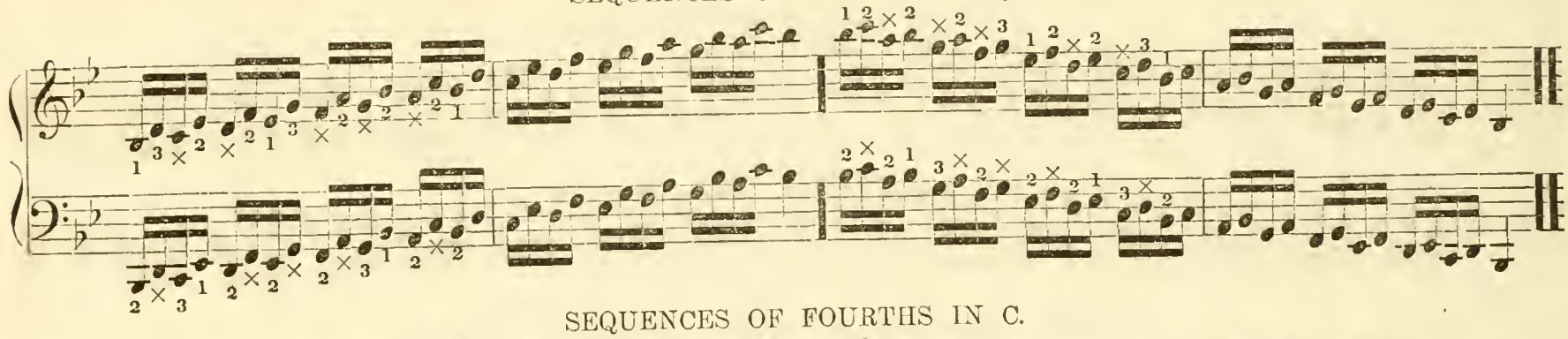
SEQUENCES OF THIRDS IN C.



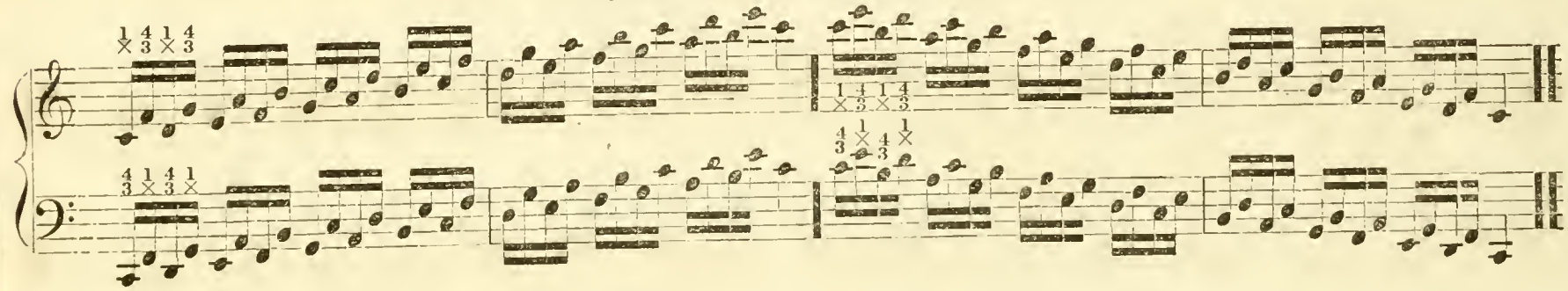
SEQUENCES OF THIRDS IN D.



SEQUENCES OF THIRDS IN B♭.

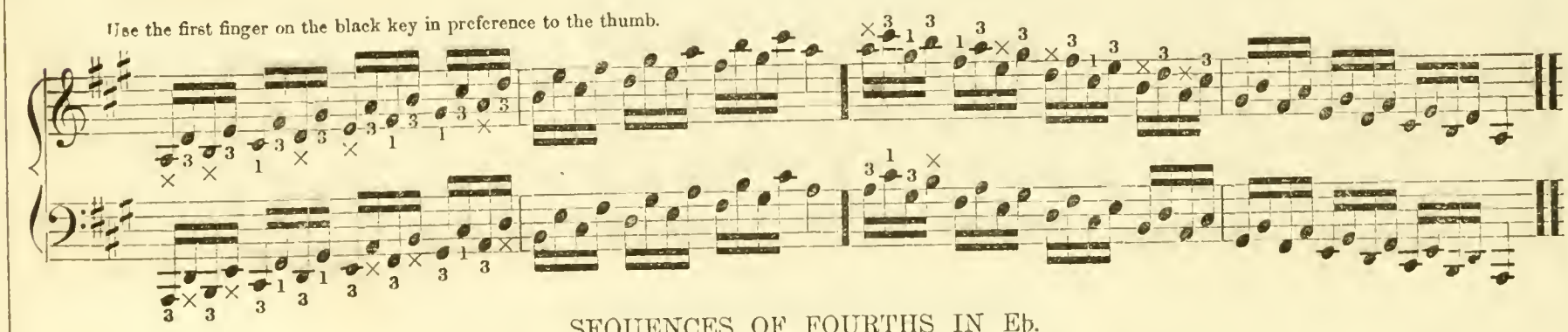


SEQUENCES OF FOURTHS IN C.

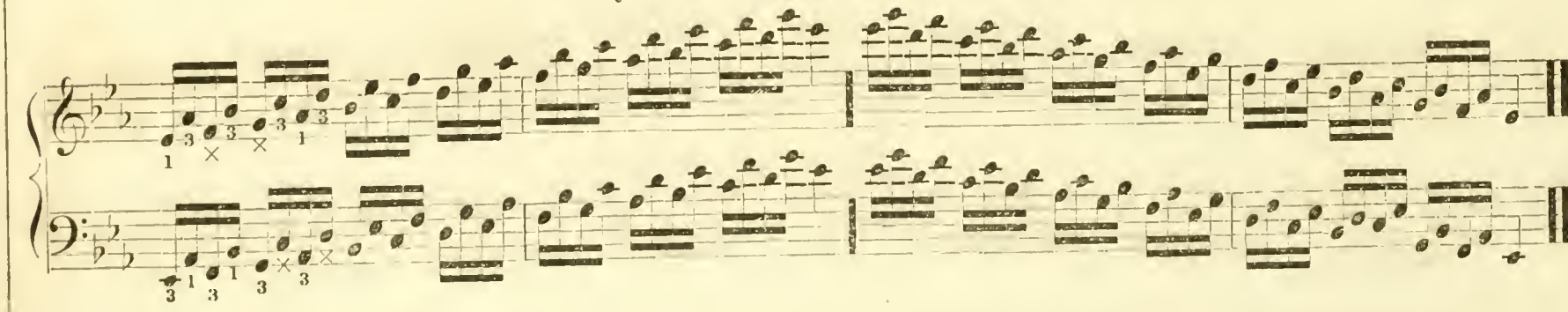


SEQUENCES OF FOURTHS IN A.

Use the first finger on the black key in preference to the thumb.

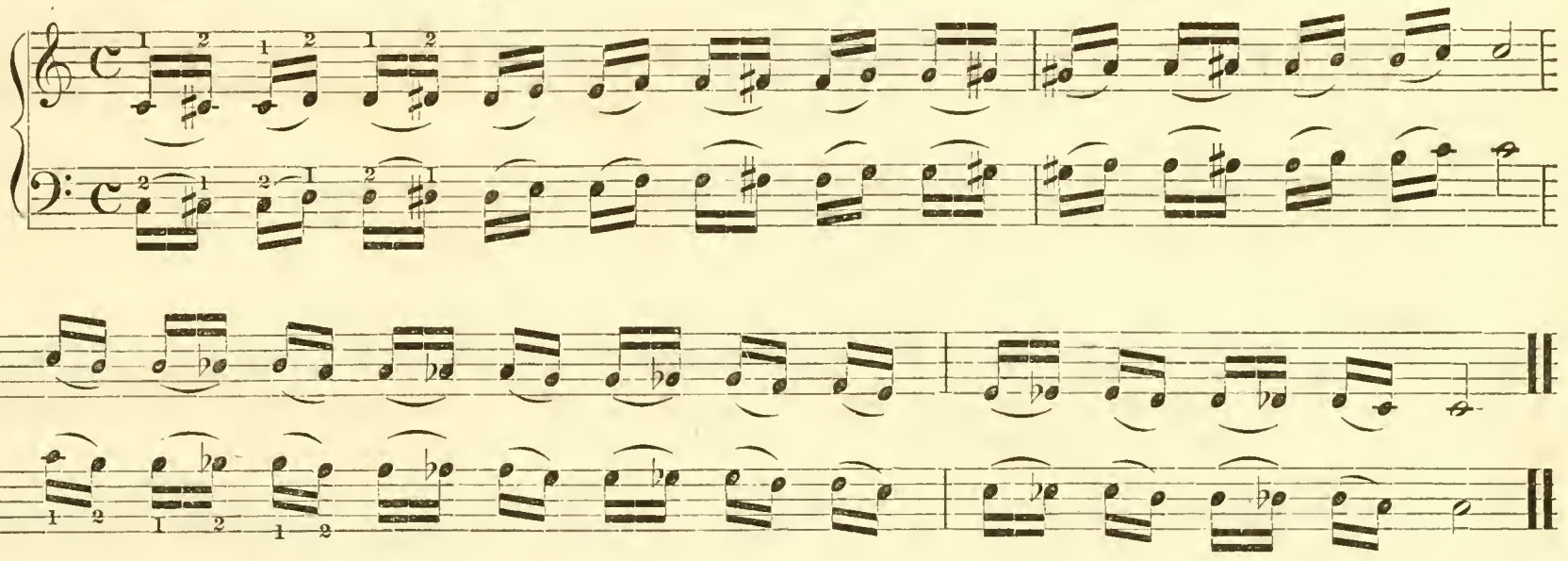


SEQUENCES OF FOURTHS IN E♭.

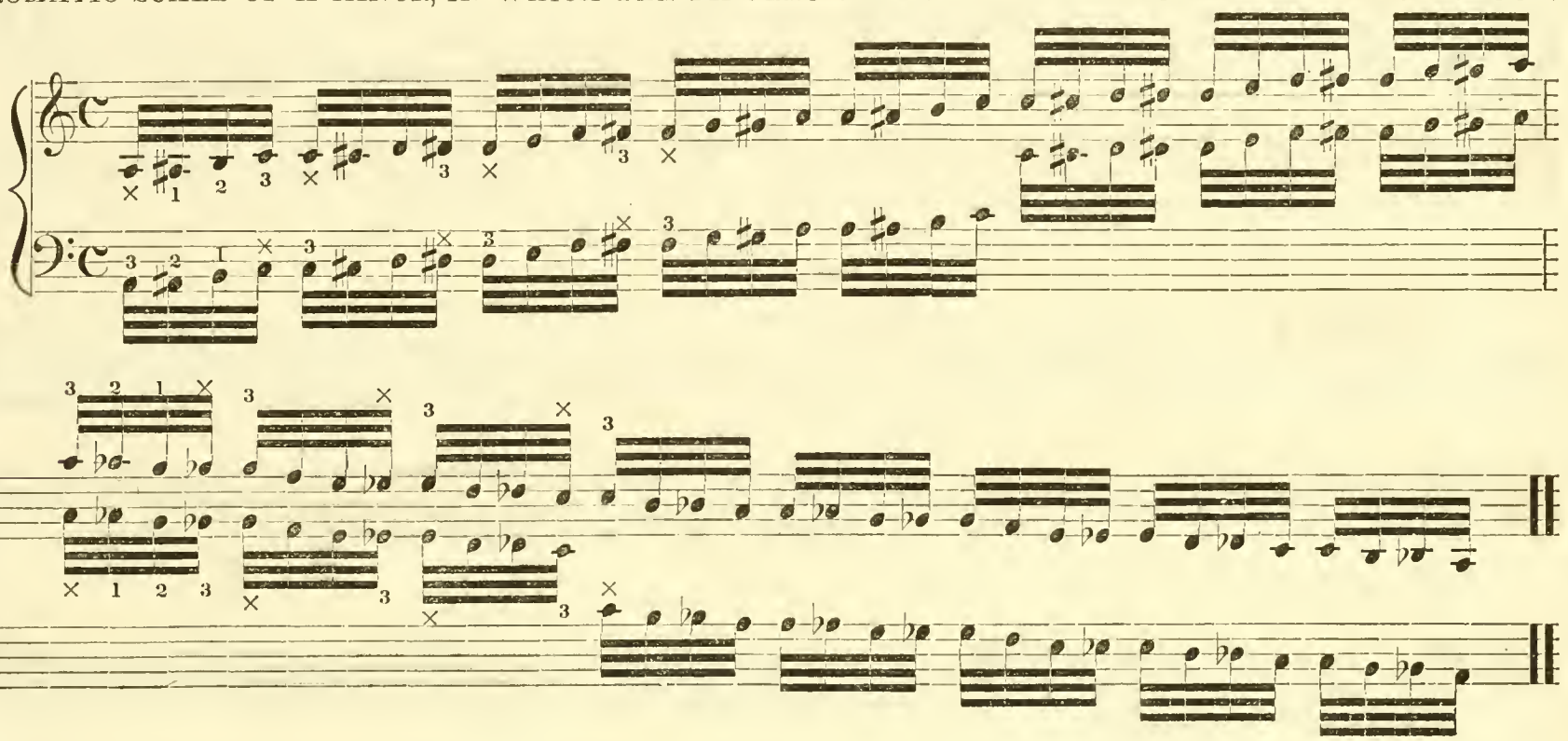


EXERCISES.

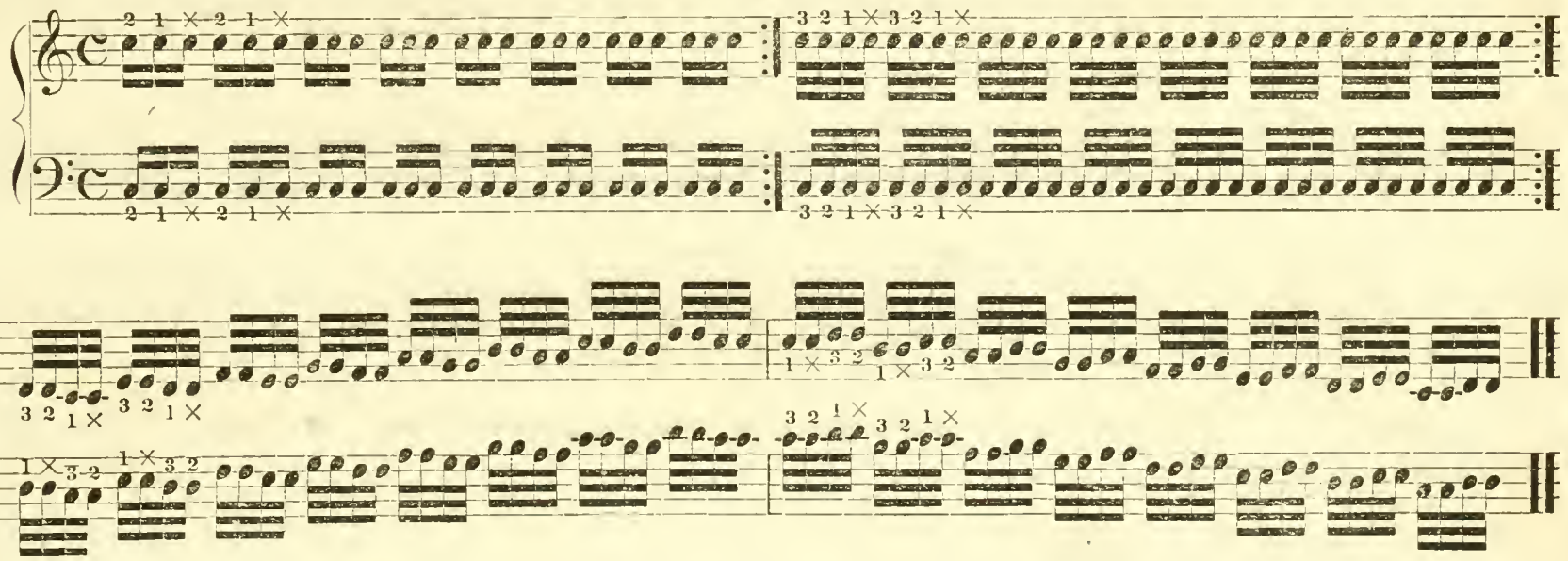
CHROMATIC SCALE OF C, ACCENTED ON EACH ALTERNATE NOTE.



CHROMATIC SCALE OF A MINOR, IN WHICH THE FINGERS CHANGE ON THE FIRST NOTE OF EACH GROUP.



EXERCISES, IN WHICH DIFFERENT FINGERS REITERATE NOTES RAPIDLY ON SAME KEY.



SECONDO.

ALPINE MELODY. L. MOSCHELLES.

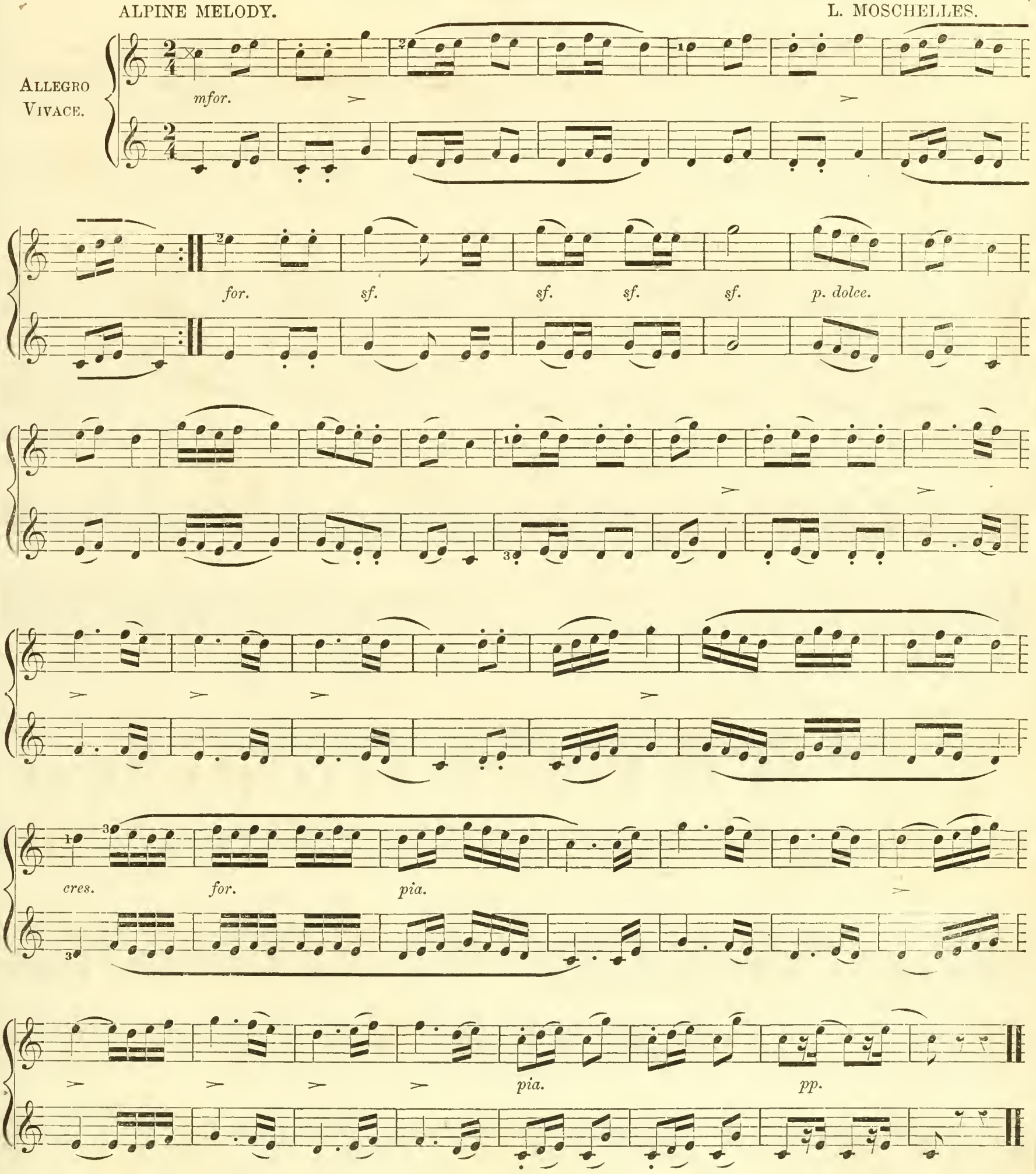
ALLEGRO VIVACE.

mfor. *for.* *sf.* *sf.* *sf.* *sf.* *pia.* *pia.* *sf.* *pia.* *sf.* *sf.* *pia.* *pp.*

(1.) The Secondo part of this piece is intended for the teacher, or for a pupil more advanced. The Primo part can be performed by mere beginners

PRIMO.

ALPINE MELODY. L. MOSCHELLES.



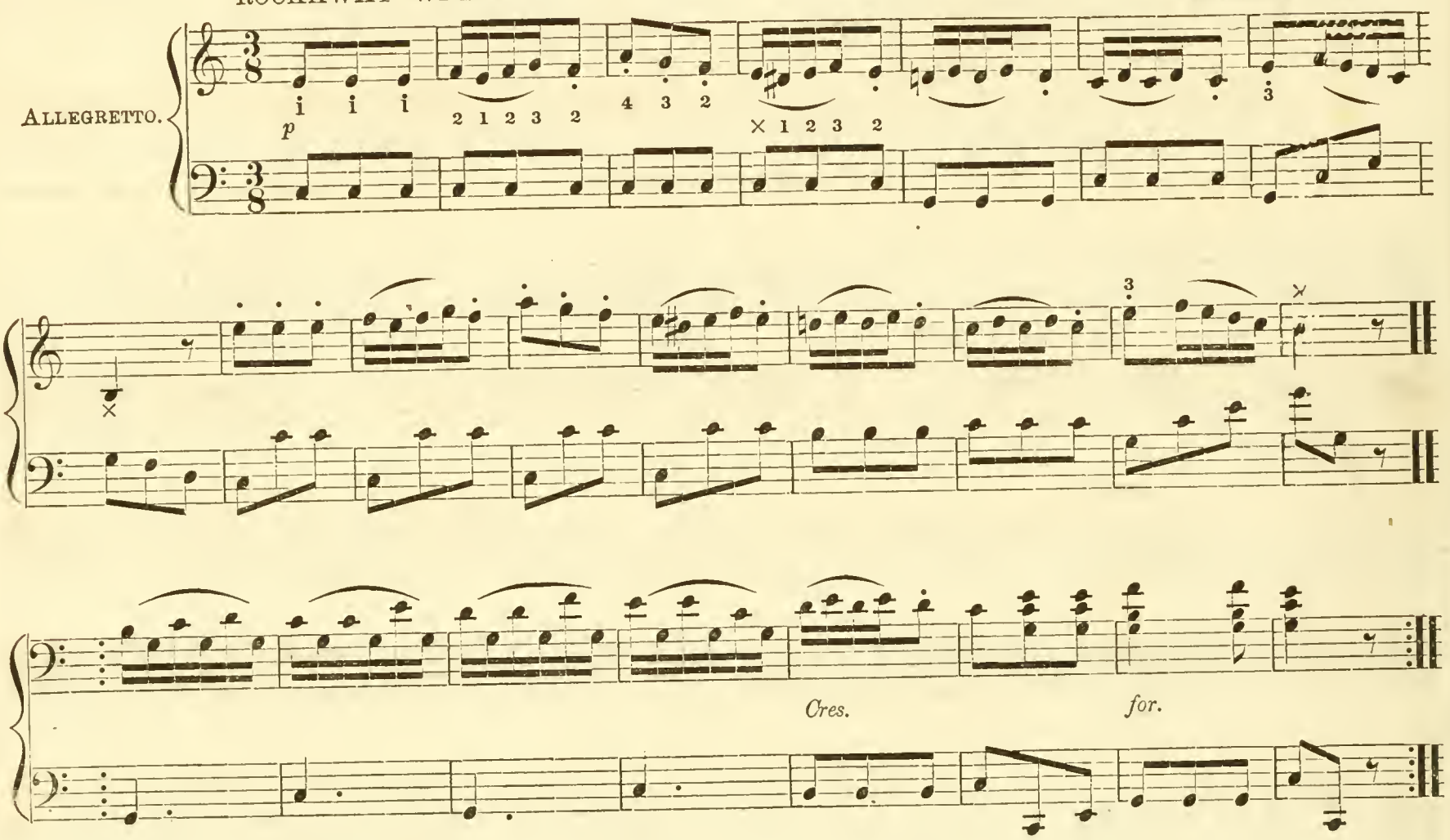
(1.) This excellent lesson is particularly recommended. It being written in the natural position, the pupil can bestow undivided attention to the time and the various marks of expression.

DUETT FOR FOUR HANDS.

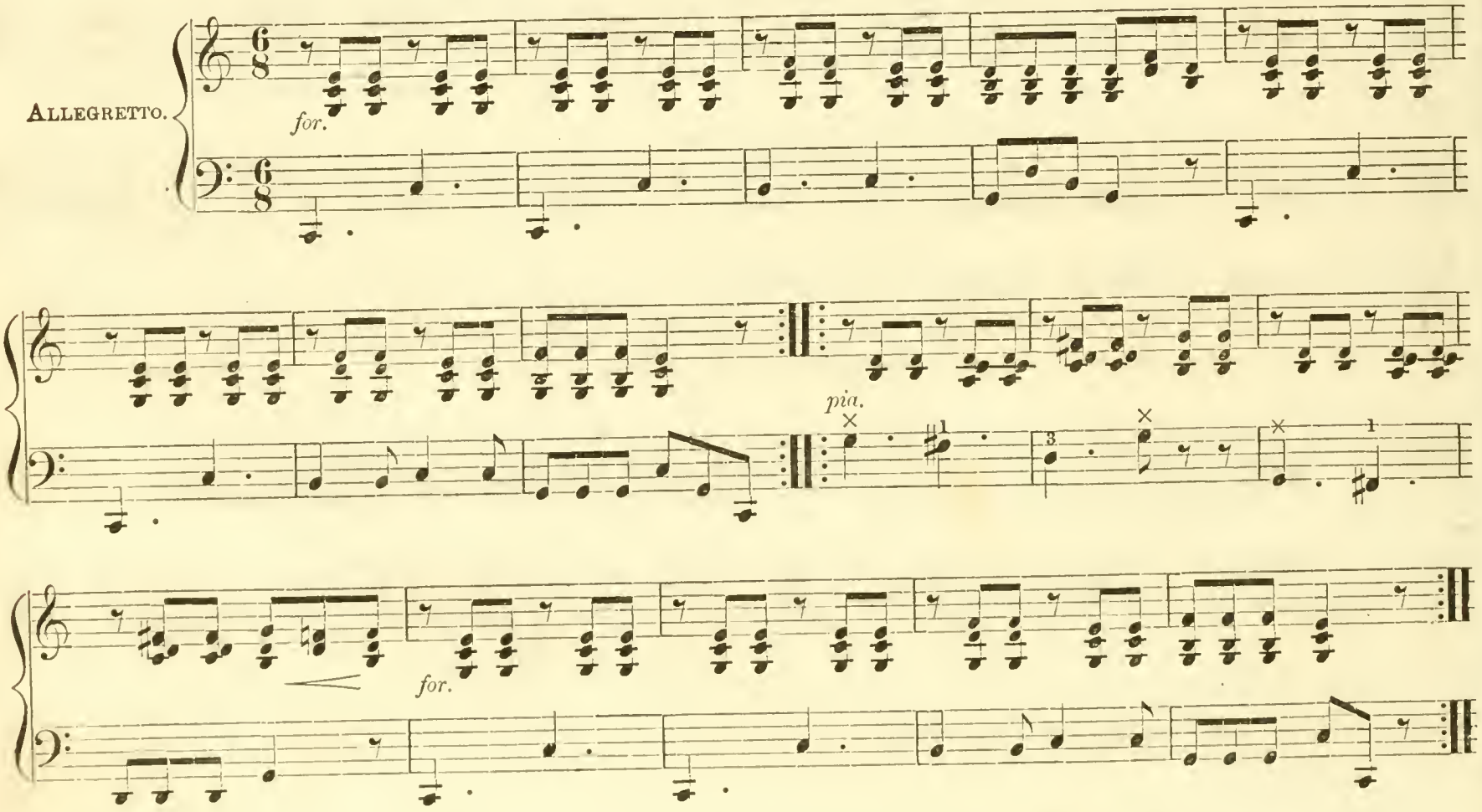
SECONDO.

ROCKAWAY WALTZ.

Arranged by CZERNY.



TURKISH HOP WALTZ.



DUETTS FOR FOUR HANDS.

PRIMO.

ROCKAWAY WALTZ.

Arranged by CZERNY.

ALLEGRETTO.

pia.

8va.

8va.

Cres.

for.

TURKISH HOP WALTZ.

ALLEGRETTO.

for.

pia.

Cres.

for.

DUETTS FOR FOUR HANDS.

SECONDO.

AIR FROM WILLIAM TELL.

Arranged by BURGMULLER.

ALLEGRO RISOLUTO.

f

FINE. *f*

D. C.

GALLOP FROM GUSTAVE.

ALLEGRO.

FINE.

f

D. C.

DUETTS FOR FOUR HANDS.

PRIMO.

AIR FROM WILLIAM TELL.

Arranged by BURGMULLER.

ALLEGRO RISOLUTO.

f

8va.

FINE. *f*

D. C.

GALLOP FROM GUSTAVE.

ALLEGRO.

f *Cres.* *FINE.*

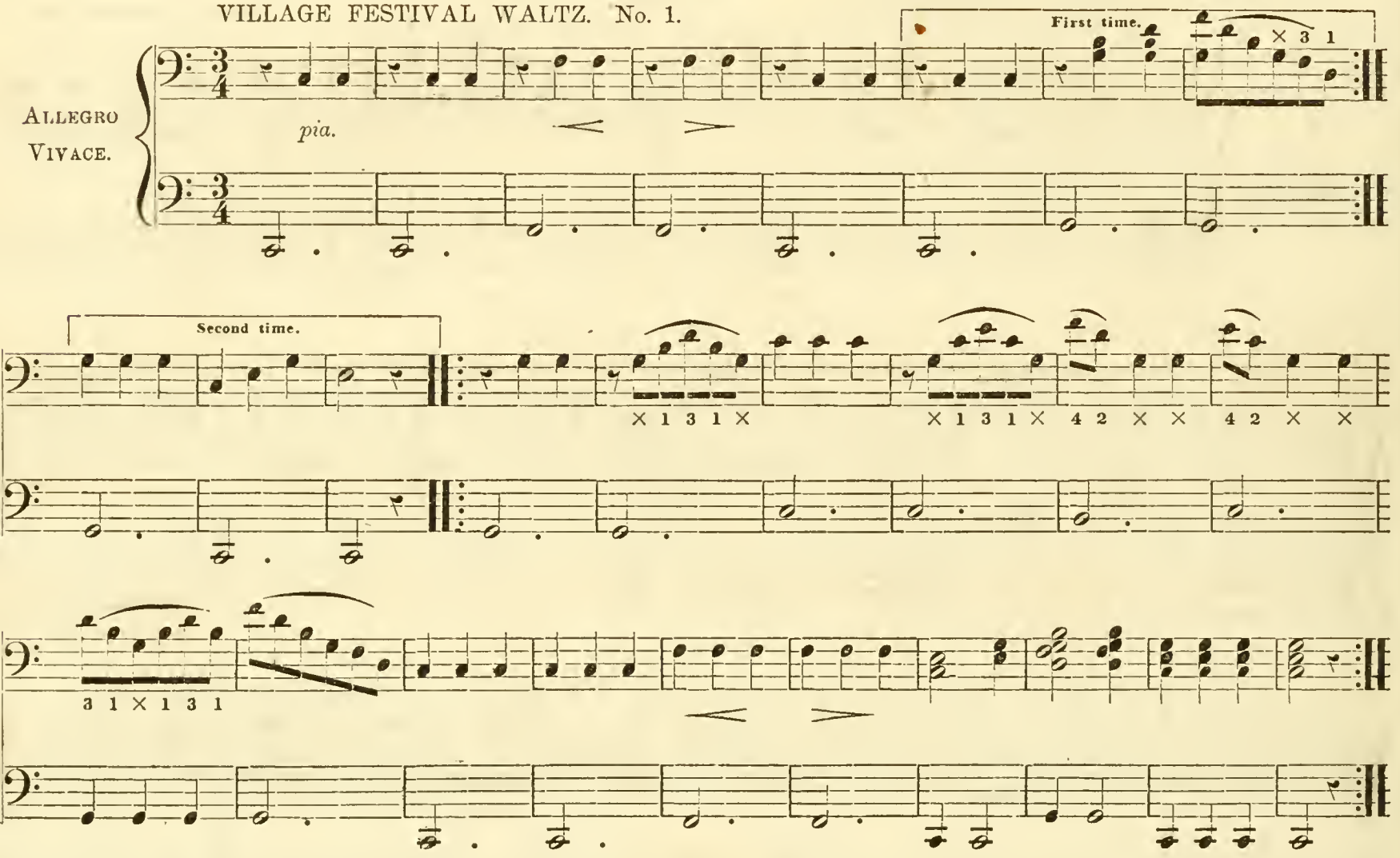
8va.

D. C.

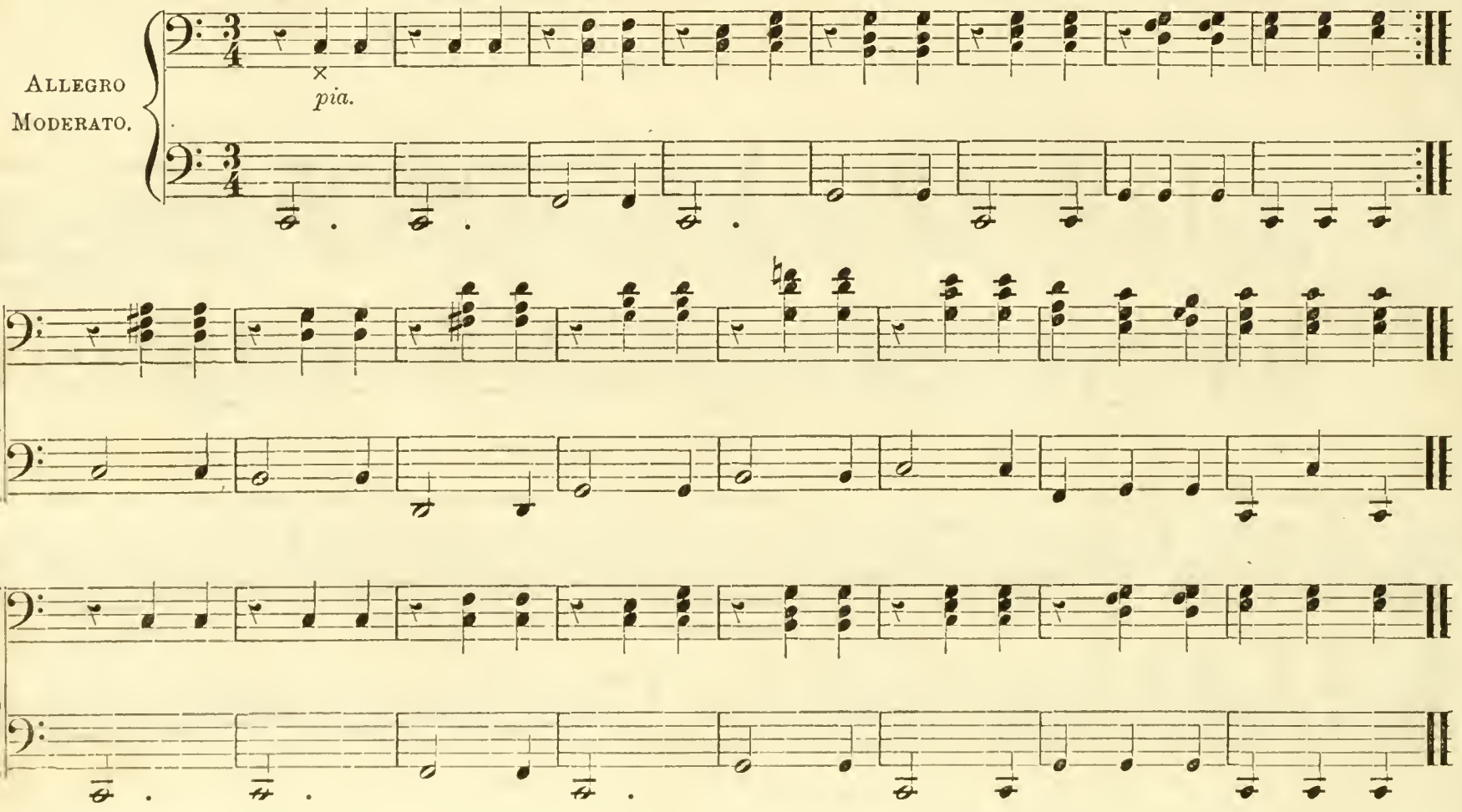
DUETTS FOR FOUR HANDS.

SECONDO.

VILLAGE FESTIVAL WALTZ. No. 1.



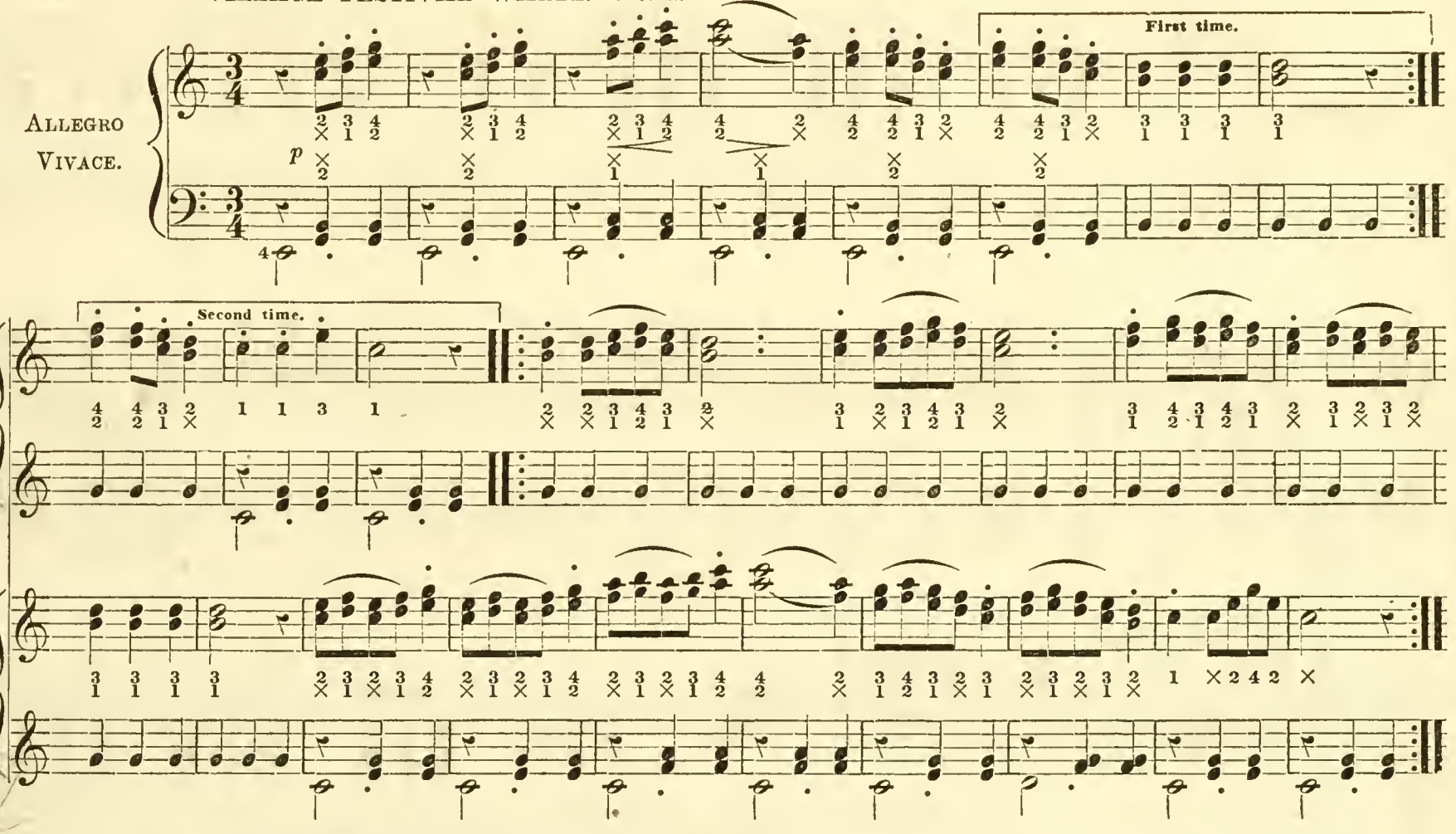
VILLAGE FESTIVAL WALTZ. No. 2.



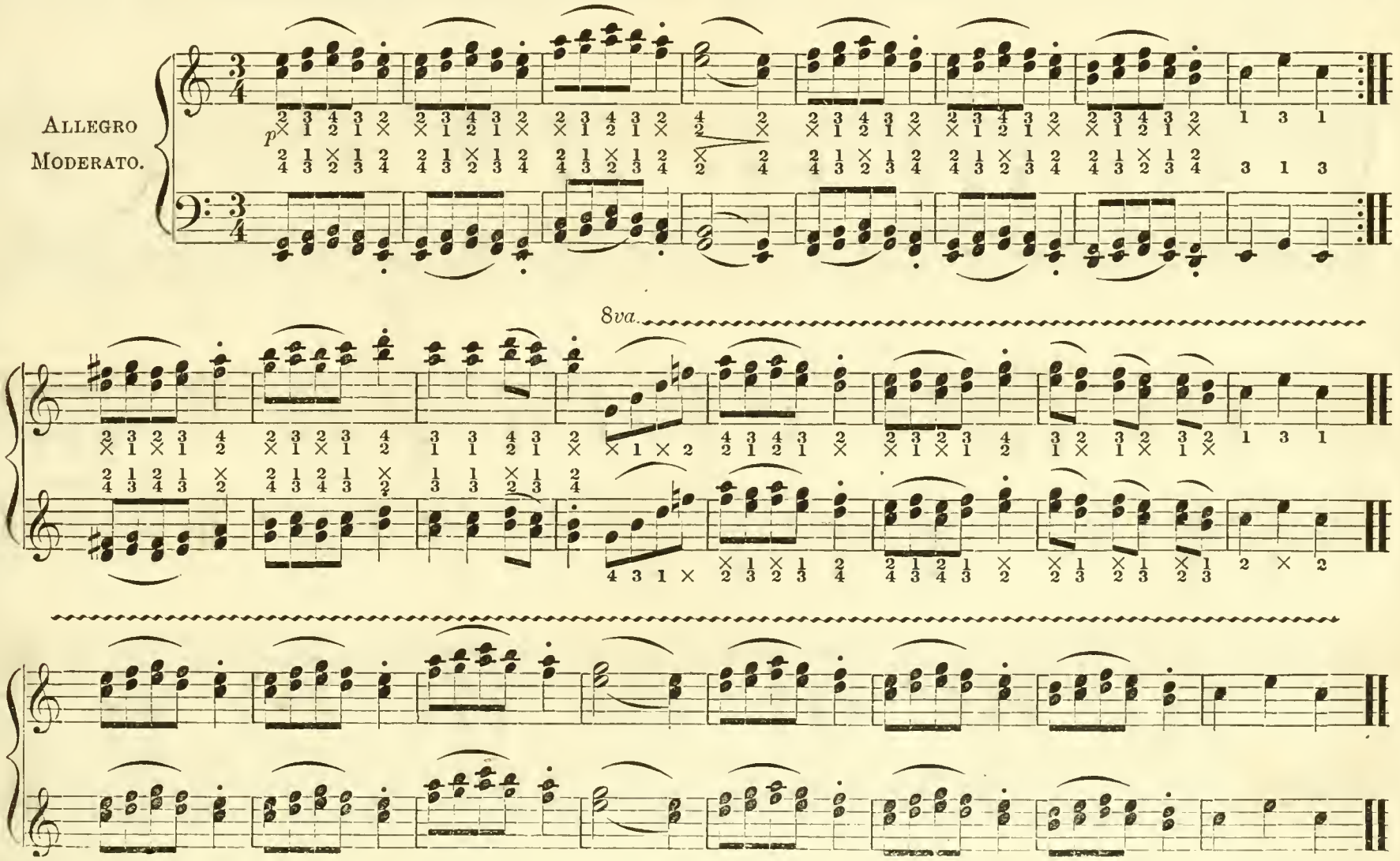
DUETTS FOR FOUR HANDS.

PRIMO.

VILLAGE FESTIVAL WALTZ. No. 1.



VILLAGE FESTIVAL WALTZ. No. 2.



DUETTS FOR FOUR HANDS.

SECONDO.

SOIREE POLKA.

Composed by S. C. FOSTER.

GAIMENT.

pia. *mf*

Dol.

for.

Dol.

D. C.

DUETTS FOR FOUR HANDS.

PRIMO.

SOIREE POLKA.

Composed by S. C. FOSTER.

8va.

GAIMENT.

pia. *mf*

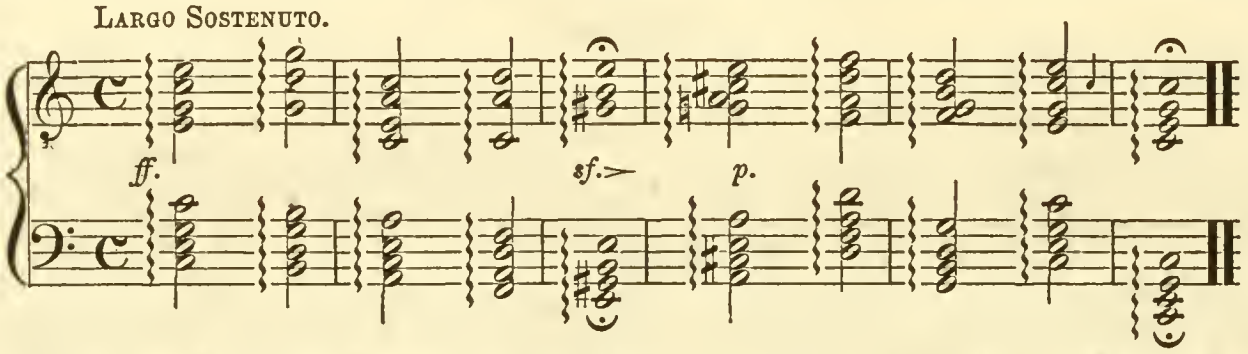
fz *fz* *fz* *fz* *fz*

fz *fz* *Dol.*

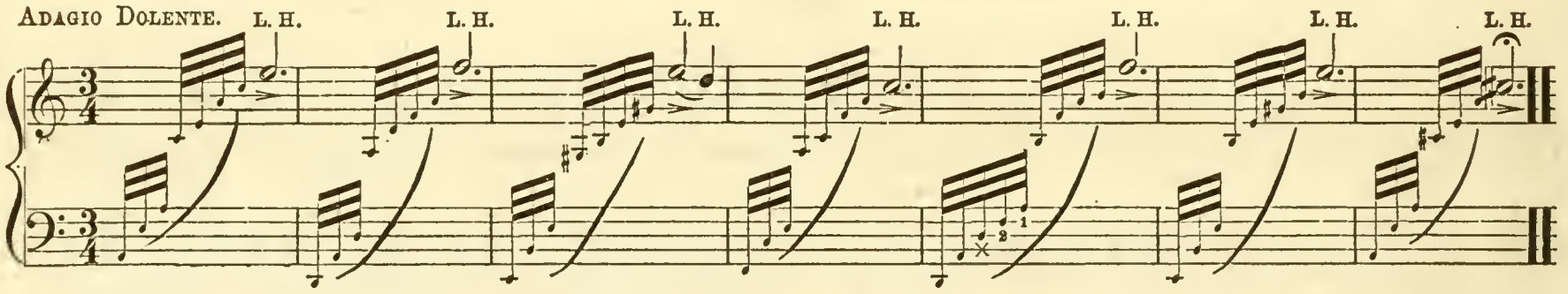
mf *for.* *Dol.*

mf *D. C.*

In chords in Arpeggios, the notes must be successively struck from the lowest to the highest, and must be sustained in order to prolong the harmony.

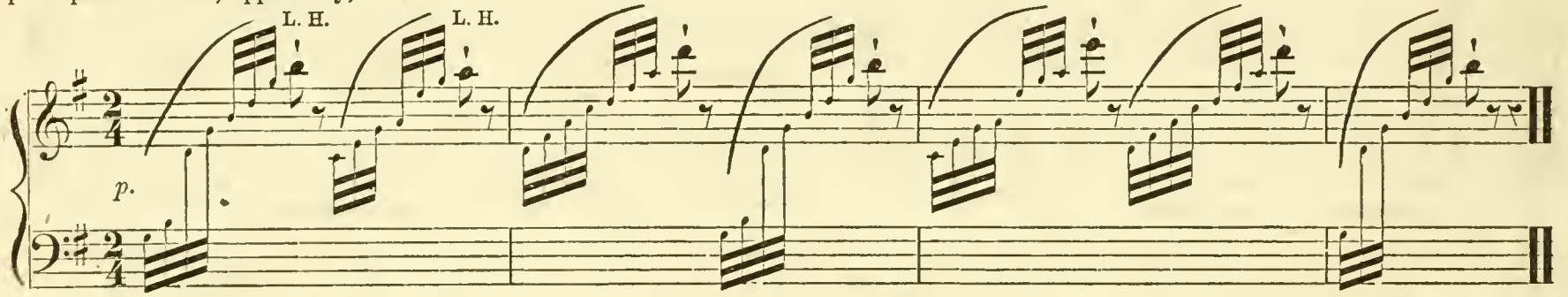


In the following, the last note, which is struck by the left hand passing over the right, should also be marked and sustained.

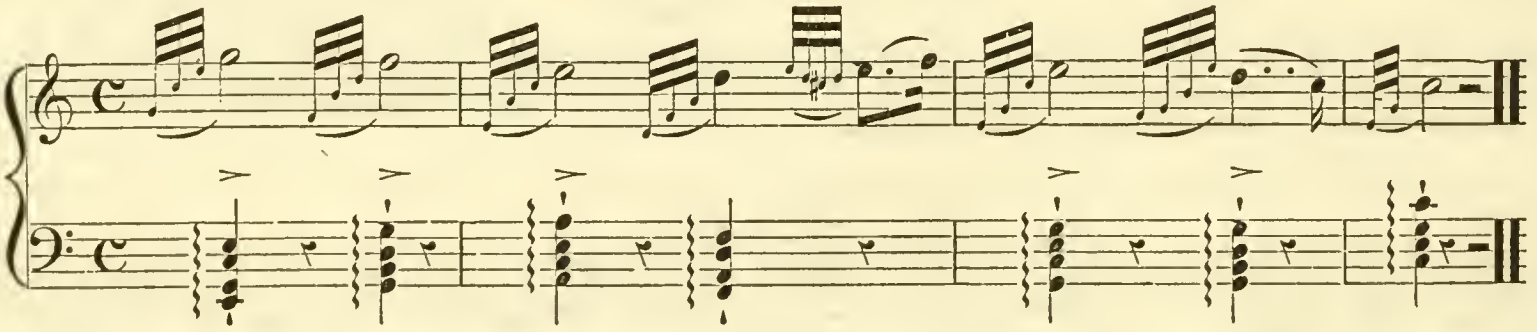


In the following chords, the fingers are successively detached from the notes, and the sounds are immediately extinguished in the same order.

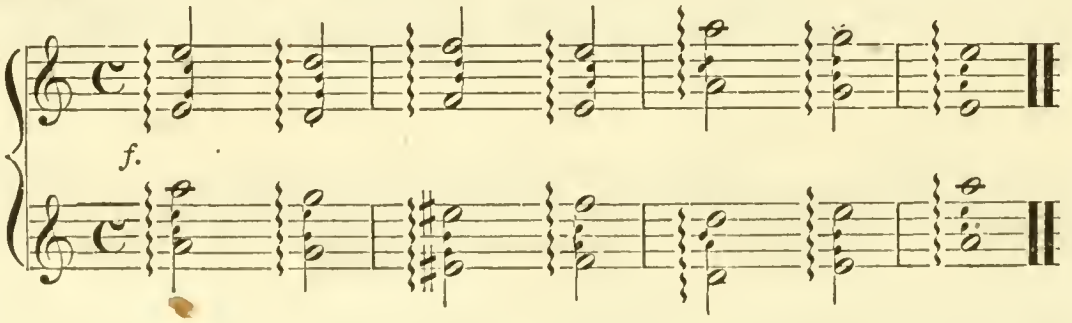
The small notes forming the chords in the preceding example, as also in that which follows, should pass so quickly that the value of the principal notes will, apparently, be undiminished.

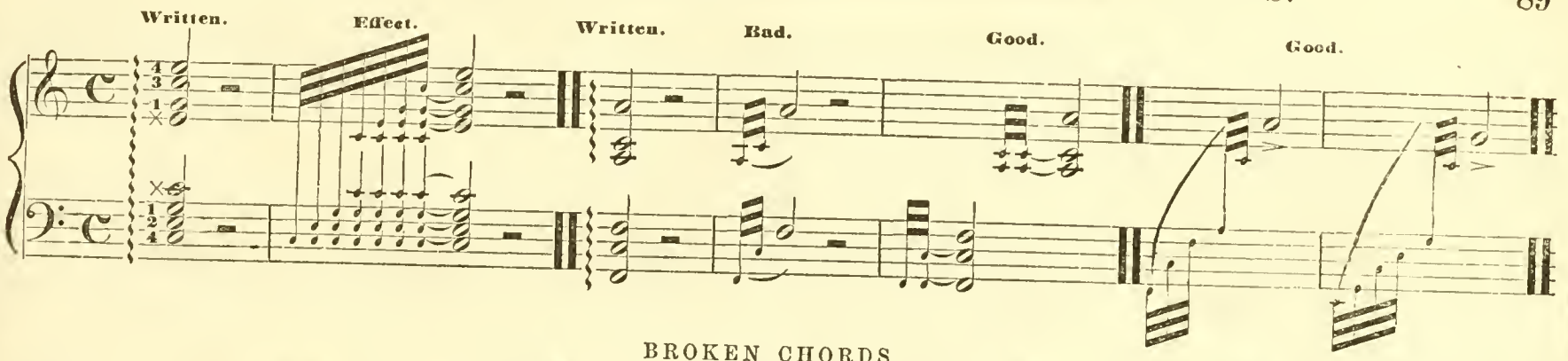


In order to produce successfully the effect of the following chords, the right hand should press the small notes, and bring out the melody by a strongly marked accentuation. The left hand should commence the chord simultaneously with the small notes executed by the right, and these chords should be broken and detached.



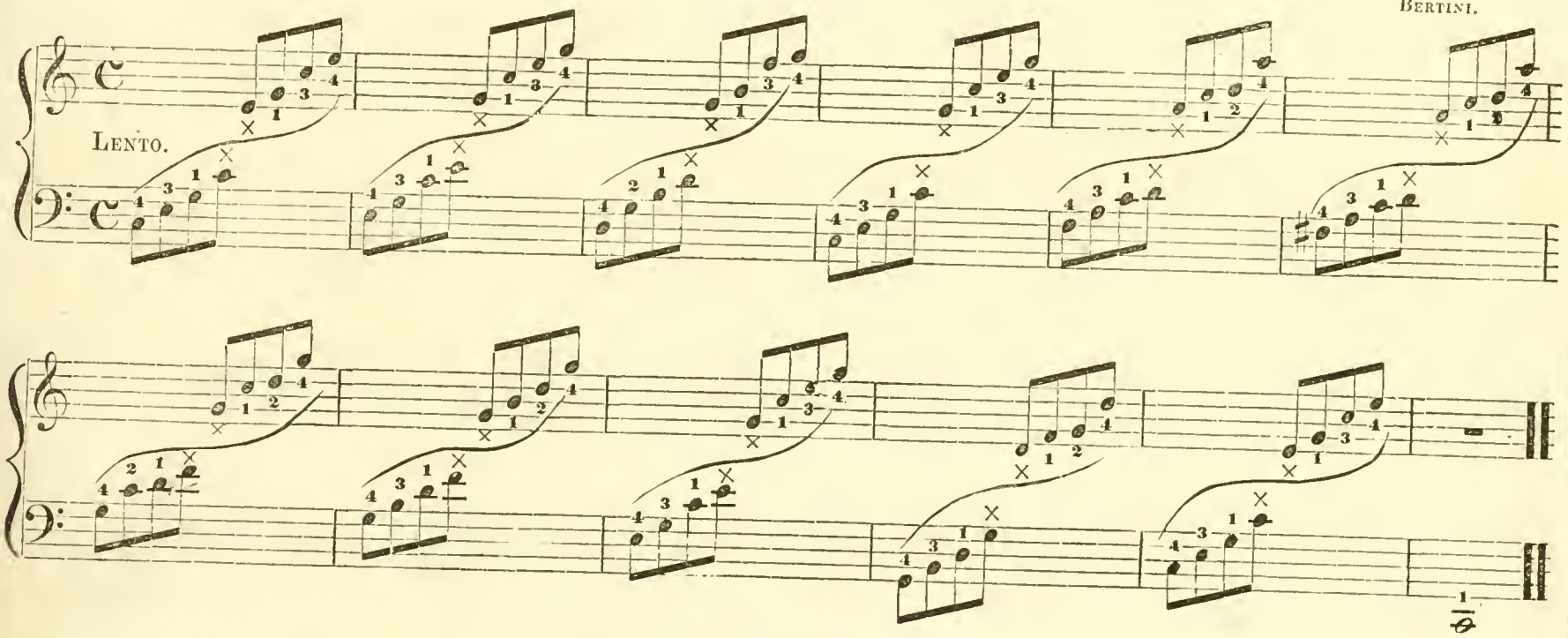
In the following example, the fingers which strike the small notes should be immediately raised from the keys, whilst the thumb and the fourth finger sustain the half notes.





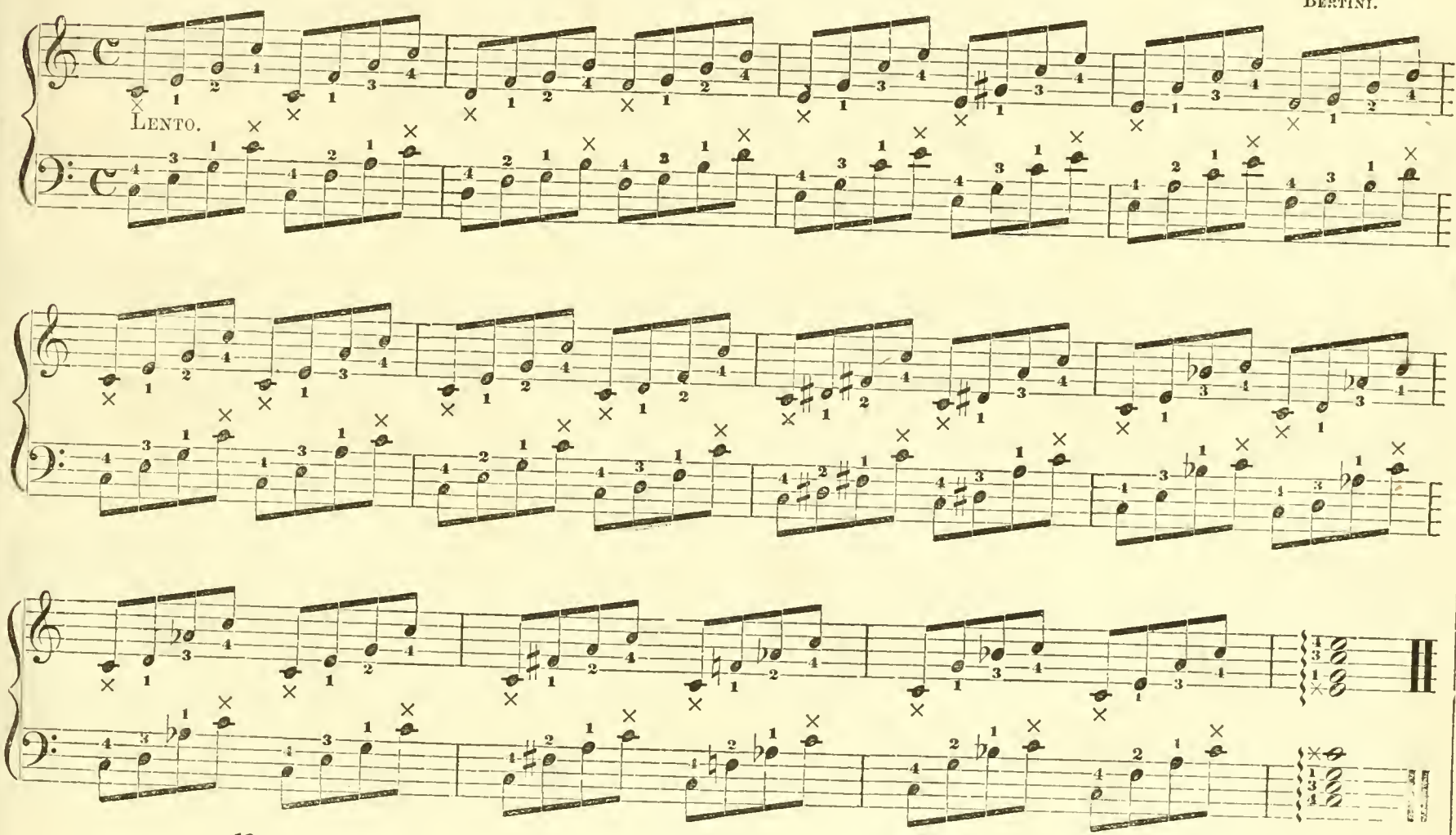
BROKEN CHORDS.

BERTINI.



PASSAGES FOUNDED ON CHORDS.

BERTINI.



LEGGIERO NON LEGATO.

dim.

TO CROSS THE HANDS.

ANDANTE LEGATO.

L. H.

p.

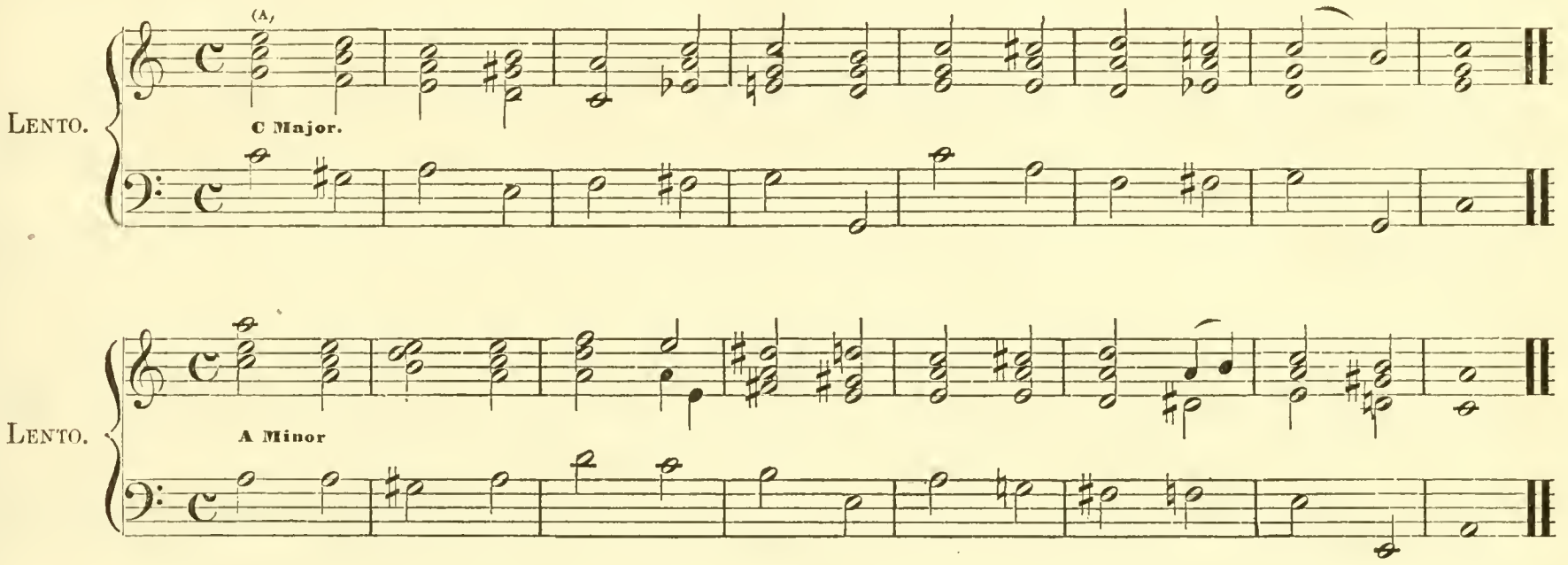
TO CROSS THE HANDS IN ARPEGGIO.

R. H. L. H. R. L. R. L. R. L. R. L. R. L. R.

LEGATO.

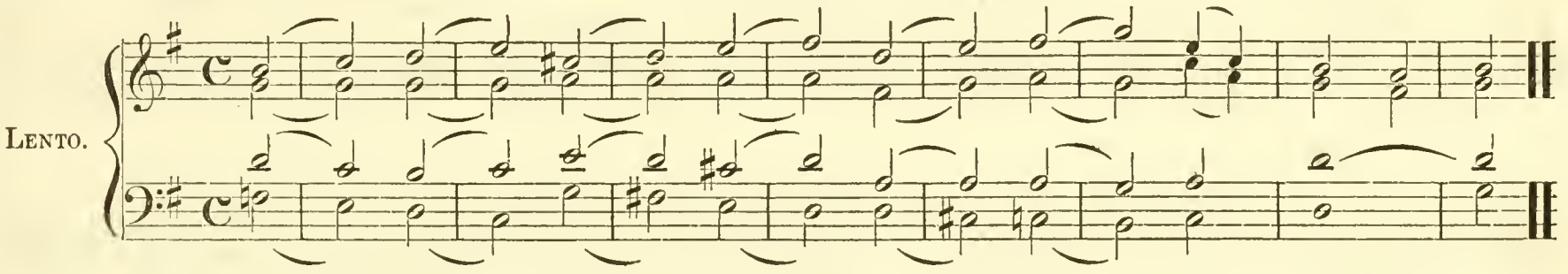
Left hand.

In the following exercises the Chords should be played in a smooth, legato style; each note to be struck simultaneously, and all the fingers to be raised together. Articulate with the wrists, and sustain the notes their full value.



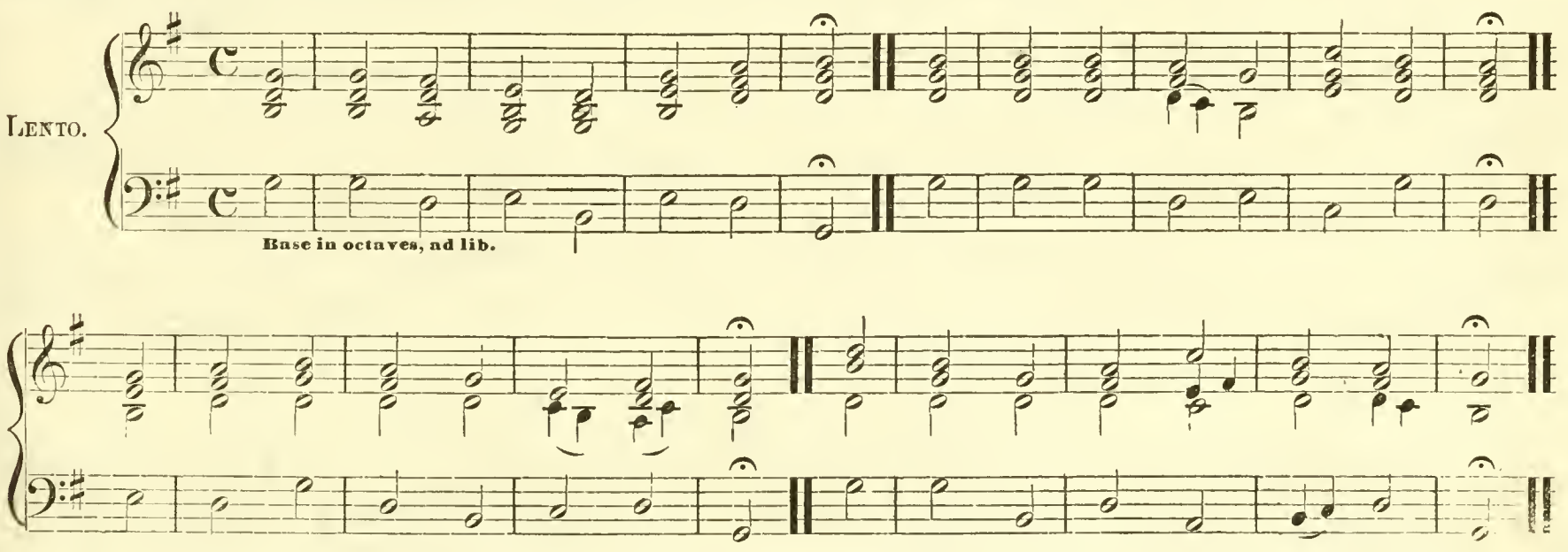
EXERCISE IN PLAYING CHORDS TIED AND SLURRED.

To produce the proper effect, the fingers must be kept on the keys the full value of the tied notes. The following exercise is written in four parts, two of which are to be played with the right hand, and the others with the left hand.



CHORAL.

In which three of the parts are played with the right hand, and the Base, with the left hand.

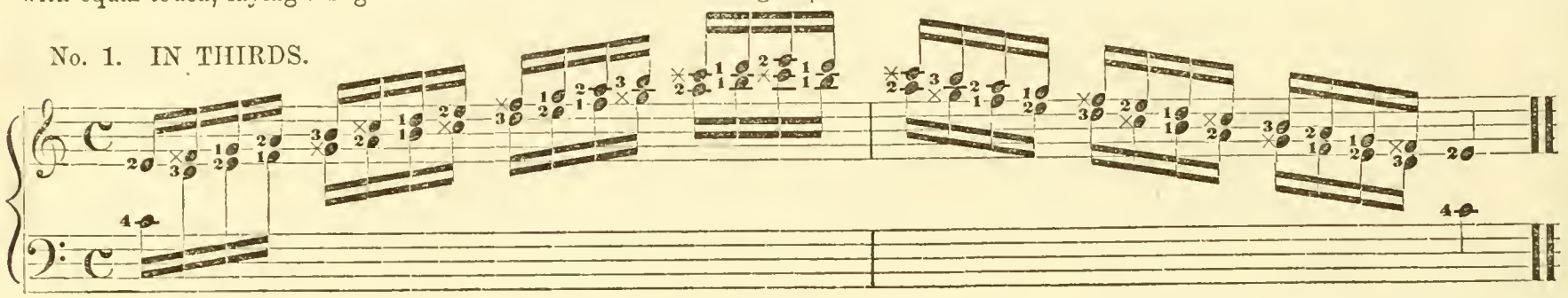


(A) As there are no fixed rules for fingering Chords, all that can be said is, that they should be well connected without breaking the chain of sound. To this end th[e] [th]umb and little finger of each hand must be freely used on the black keys, when necessary.

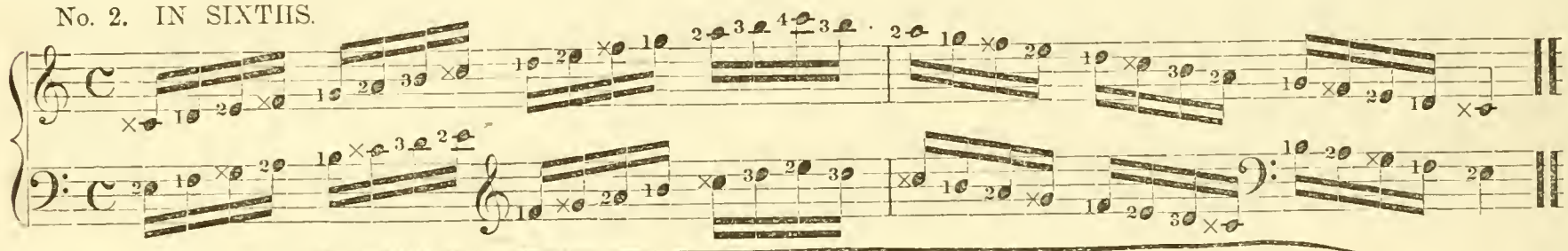
TWELVE SCALES IN THIRDS AND SIXTHS, FINGERED.

PRACTISE each scale slowly at first, then increase the velocity. Before proceeding to the next scale, play the former quickly and with equal touch, laying a slight accent on the first note of each group.

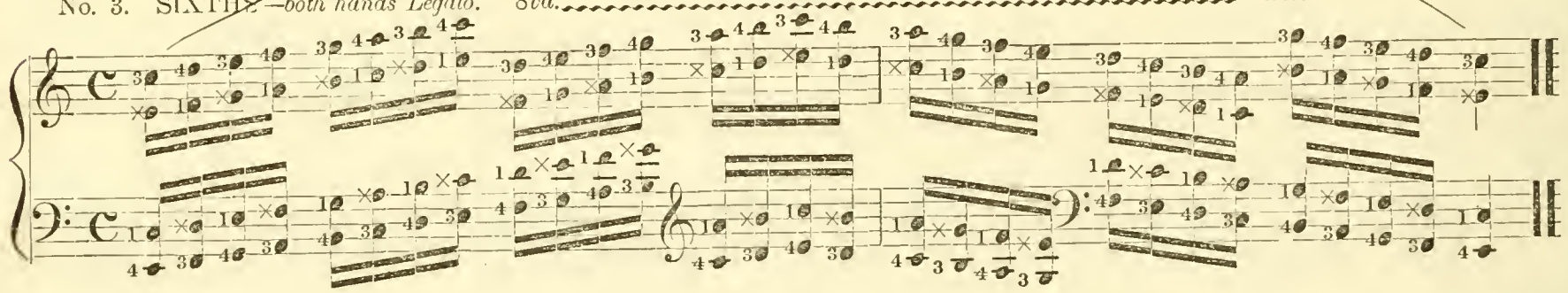
No. 1. IN THIRDS.



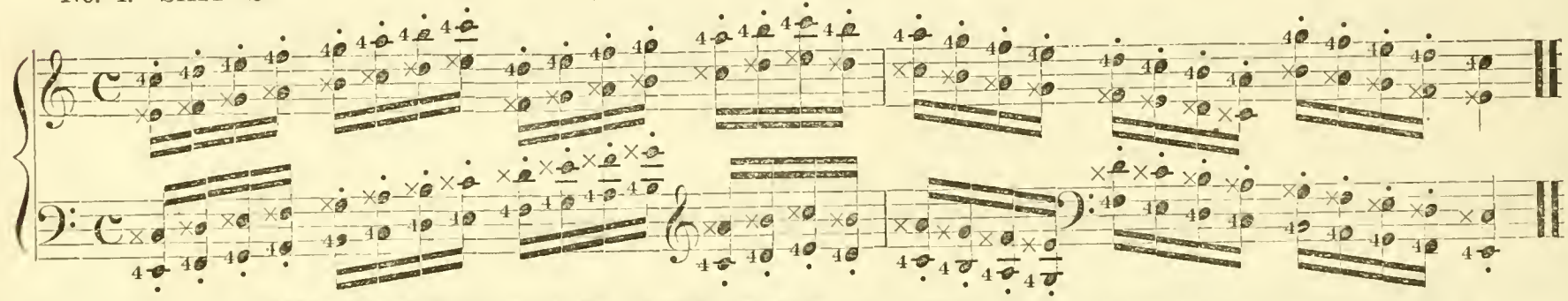
No. 2. IN SIXTHS.



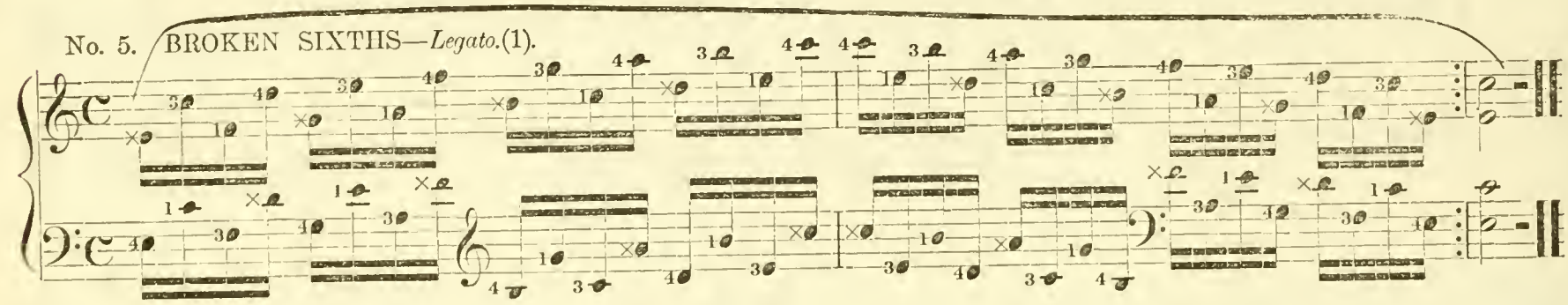
No. 3. SIXTHS—*both hands Legato.* 8*va.* *loco.*



No. 4. SIXTHS—*both hands Staccato.* 8*va.* *loco.*

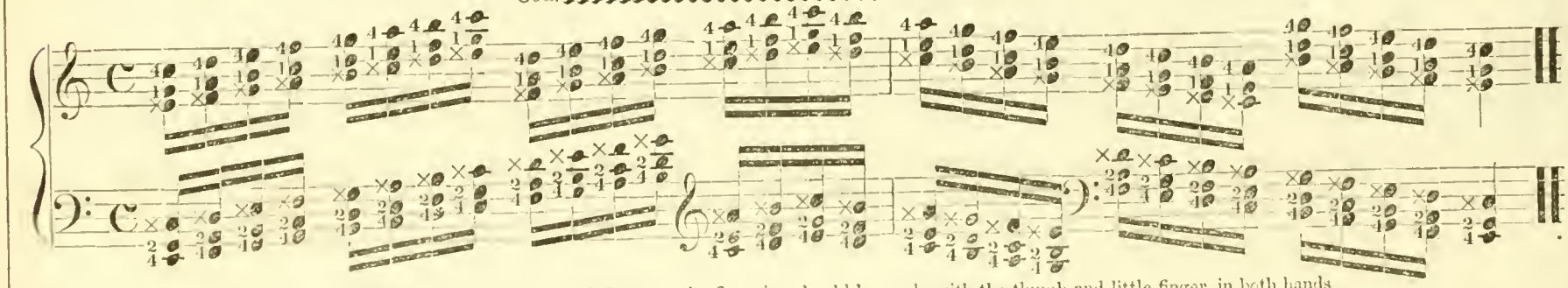


No. 5. BROKEN SIXTHS—*Legato.*(1).



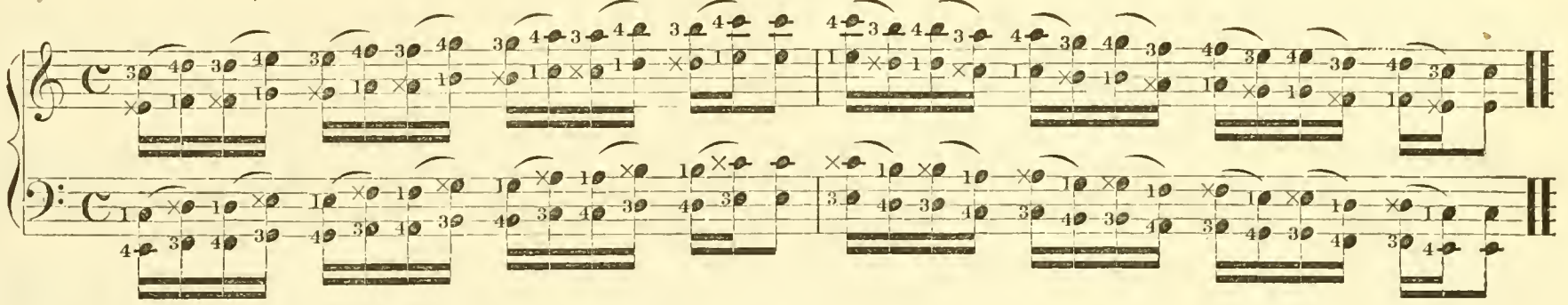
No. 6. SIXTHS, WITH FOURTHS ADDED.

8*va.* *loco.*

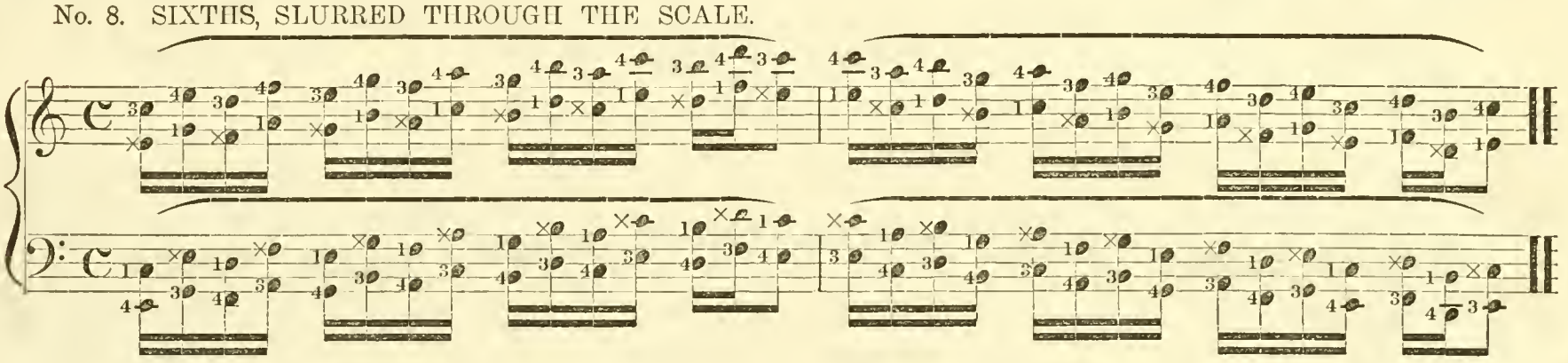


(1). When Broken Sixths are marked *Staccato*, the fingering should be made with the thumb and little finger, in both hands

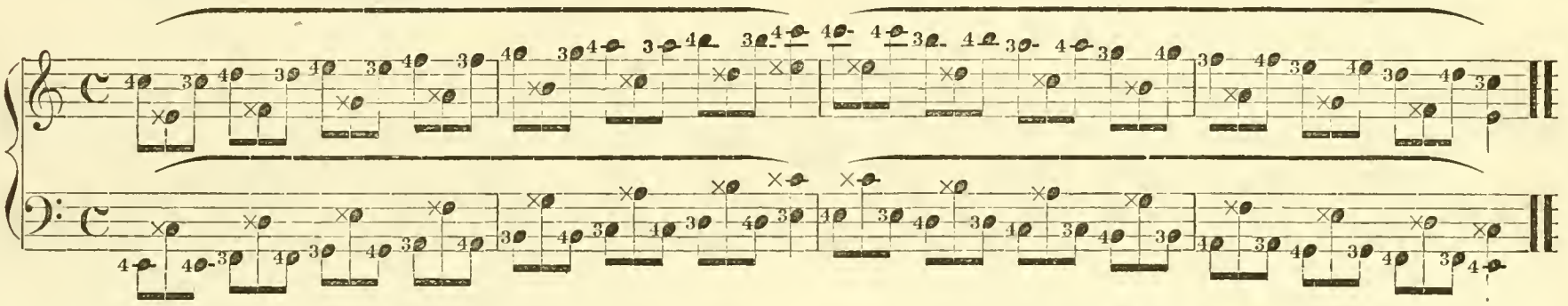
No. 7. SIXTHS, SLURRED ON EACH ALTERNATE NOTE.



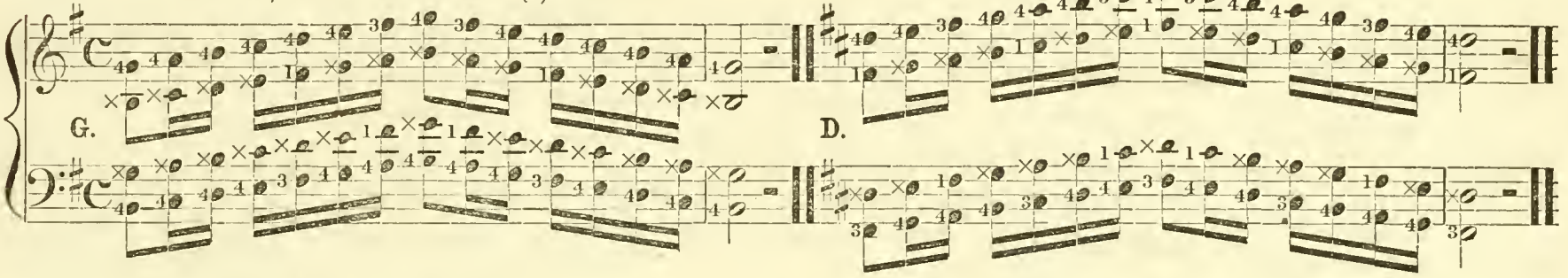
No. 8. SIXTHS, SLURRED THROUGH THE SCALE.



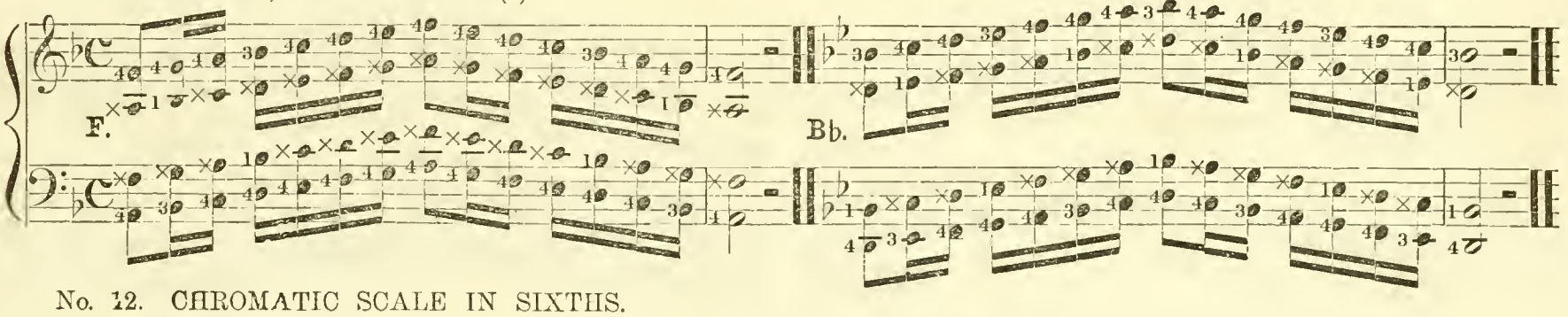
No. 9. SIXTHS IN TRIPLETS.



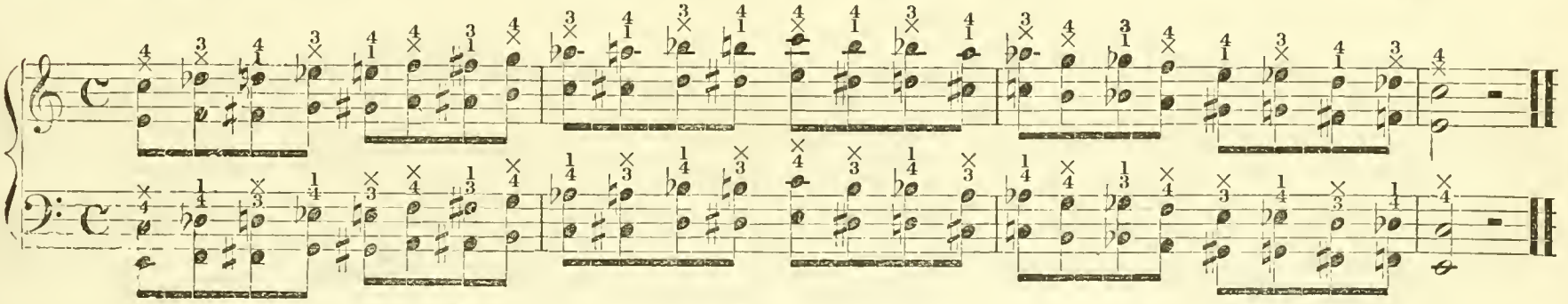
No. 10. SIXTHS, WITH SHARPS. (1).



No. 11. SIXTHS, WITH FLATS. (1).



No. 12. CHROMATIC SCALE IN SIXTHS.

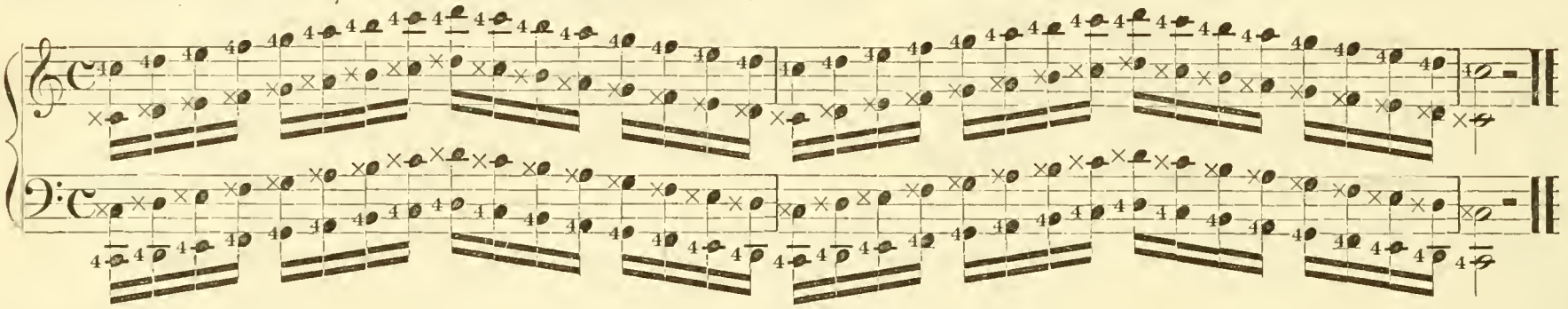


(1). The Student should write and play these exercises in the various keys, first changing the fingering according to the rule given above.

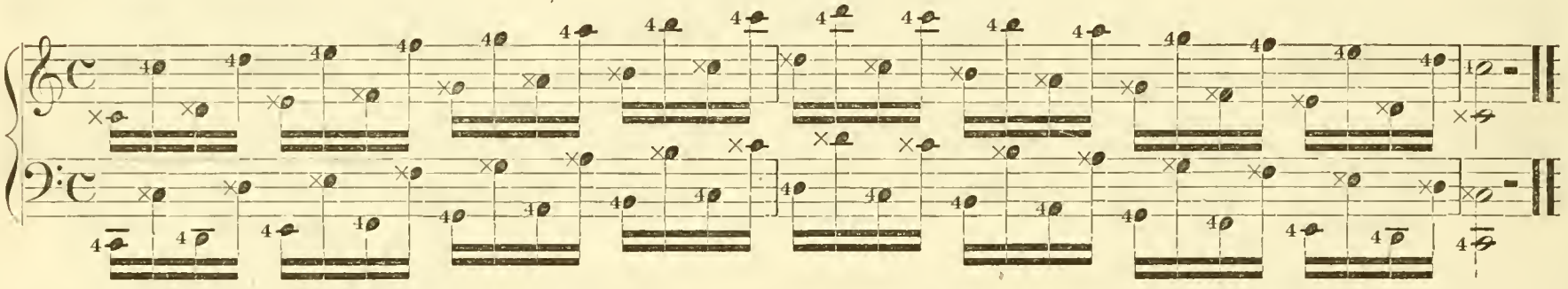
SIX EXERCISES ON OCTAVES, FINGERED.

The fundamental fingering of Octave passages is to use the fourth finger and thumb in each hand. In *legato* movements and in chromatic runs the *third* finger is used instead of the *fourth*, whenever a black key occurs. Sometimes the second finger is used.

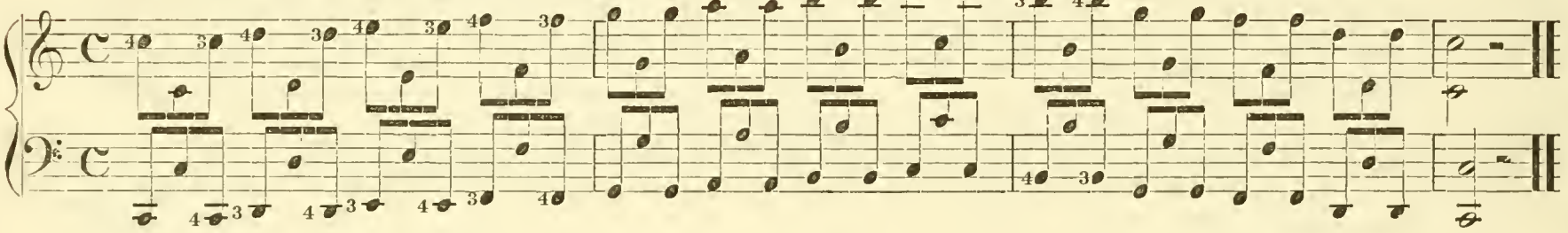
No. 1. OCTAVES, WITH FUNDAMENTAL FINGERING.



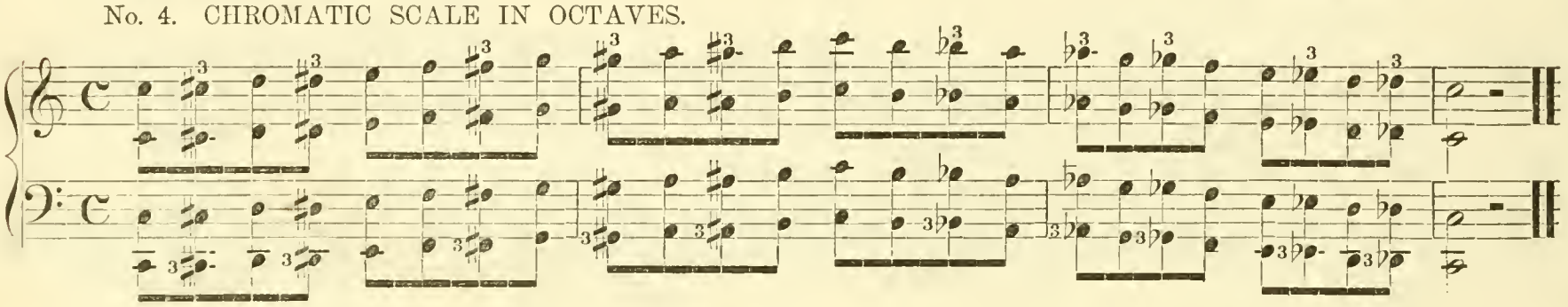
No. 2. OCTAVES IN ARPEGGIO, WITH FUNDAMENTAL FINGERING.



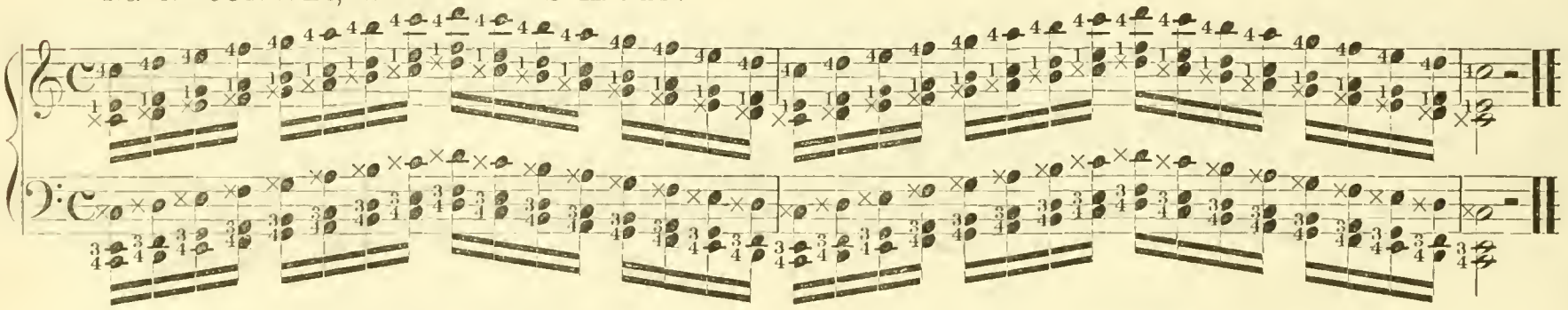
No. 3. OCTAVES IN TRIPLETS—*Legato.*



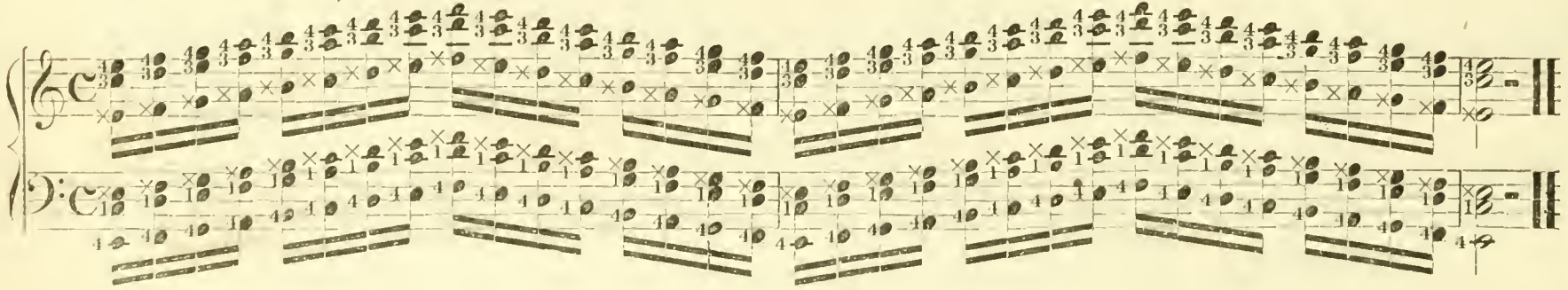
No. 4. CHROMATIC SCALE IN OCTAVES.



No. 5. OCTAVES, WITH THIRDS ADDED.



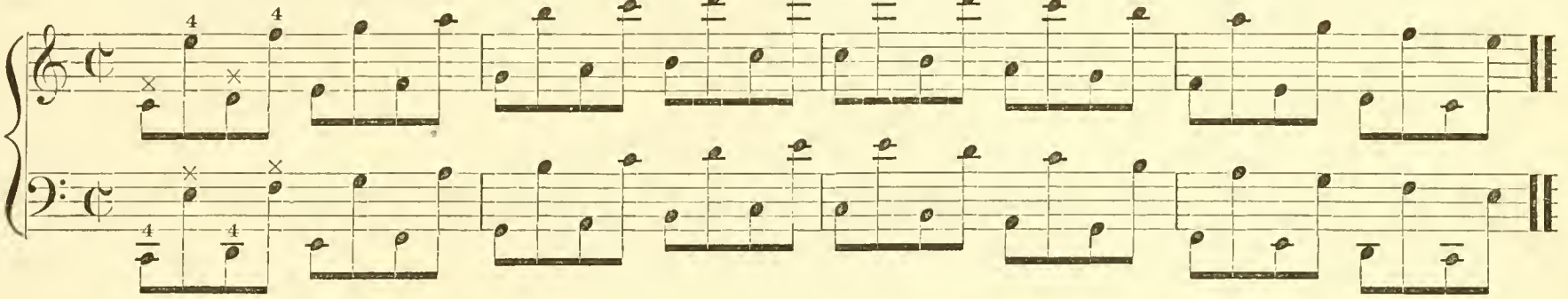
No. 6. OCTAVES, WITH SIXTHS ADDED.



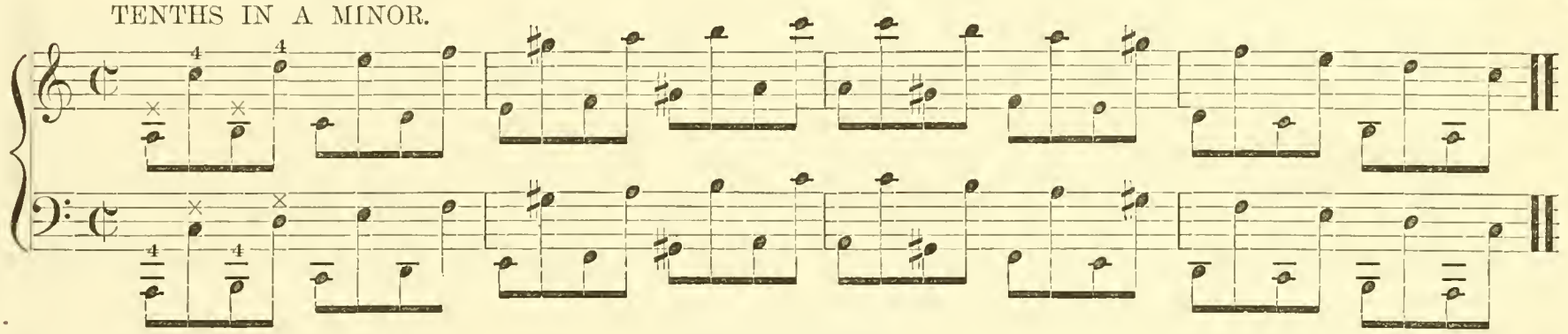
TENTHS.

In fingering Tenths, the little finger, instead of the third finger, is placed on the black keys. See G♯ in the scale of A Minor.

TENTHS IN C MAJOR.



TENTHS IN A MINOR.

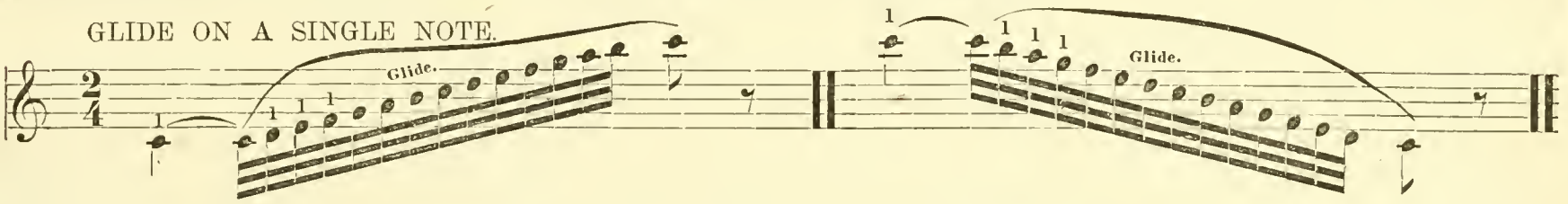


THE GLIDE.

The *Glide*, or the *Glisando*, is used in a quick, running passage, in the key of C Major only. It is generally on one note, yet experienced performers employ it in runs of Thirds, Sixths, and Octaves.

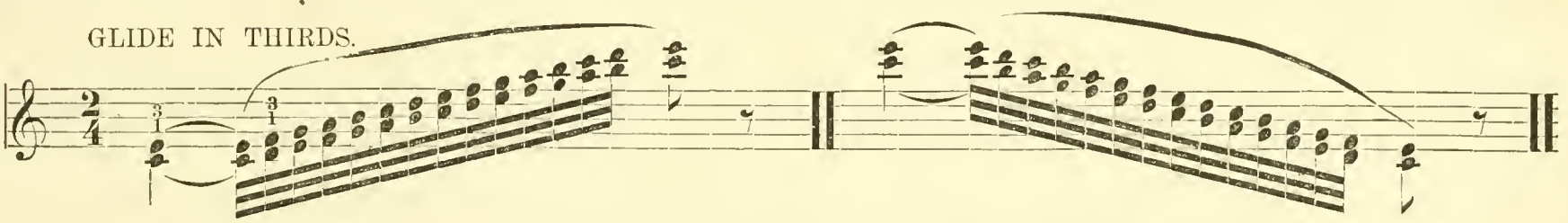
In ascending a Glide on a single note, lay the finger sideways, so that the nail only touches the key. In descending, reverse the position of the finger. Glides are made in very rapid passages only, and are always *legato*.

GLIDE ON A SINGLE NOTE.



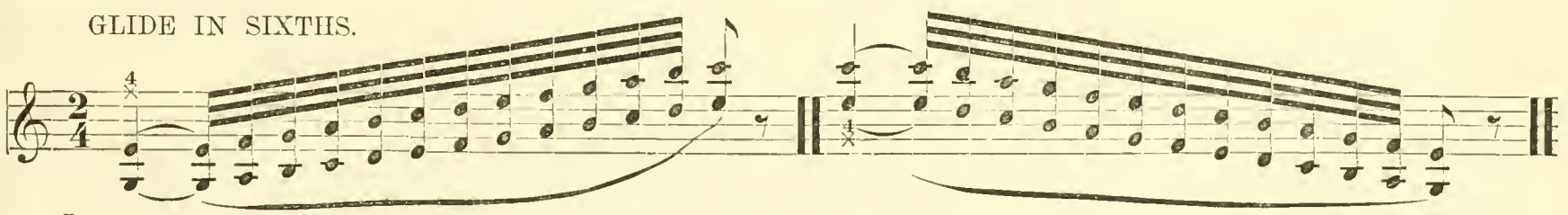
In ascending by Thirds, lay both the first and third fingers sideways, as above described.

GLIDE IN THIRDS.



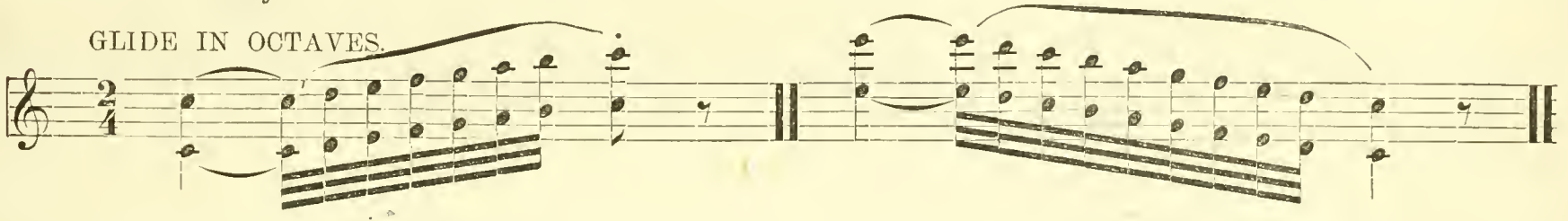
In ascending by Sixths, bend the nail of the little finger only towards the keys. In descending, bend the thumb nail to the keys, and let the little finger follow.

GLIDE IN SIXTHS.



In ascending and descending by Octaves, keep the hand as in performing by Sixths, and let the hand and arm retain its usual freedom and flexibility.

GLIDE IN OCTAVES.



Custom has established the use of a series of conventional signs and abbreviations, for the purpose of giving expression and adding ornament to any passage which the composer is desirous of embellishing.

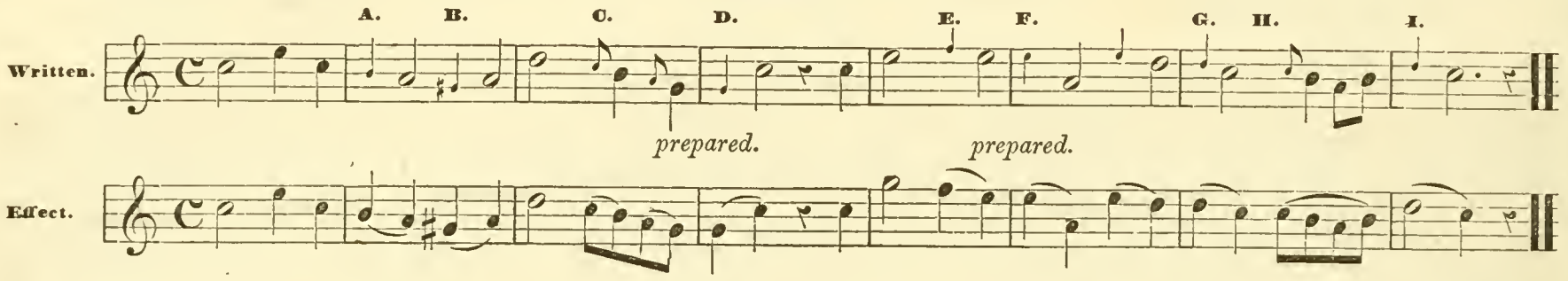
The graces chiefly used by modern composers are, the *Appogiatura*, the *Acciaccatura*, the *Turn*, or *grupetto*, and the *Trill*, or *shake*.

As it is impossible to give a perfect interpretation to any passage in which grace notes are applied, unless the pupil has a clear and definite knowledge of the signs made use of, the following general rules for their performance will, it is believed, be found useful.

THE APPOGIATURA.

An Appogiatura is a small note prefixed to a large one, from which it generally takes half its time. It is from the Italian word Appogiare, to dwell, or lean on.

EXAMPLE.



Rule I. When the Appogiatura is placed on the next letter *above*, as at A, in the above example, it is superior, and must be either a Diatonic semitone, or a whole tone above the principal note.

Rule II. When the Appogiatura is placed on the next letter *below*, as at B, it is inferior, and must be but a Diatonic semitone below the principal note.

Rule III. When the Appogiatura is placed more than one letter from the principal note, as at D and F, it must be prepared, that is, the large note before it must be of the same letter and on the same degree of the staff as the Appogiatura.

Rule IV. The length of time occupied in performing the Appogiatura is equal to its value; thus, if the small note is a quarter note, as at A, B, D, E, F, it must be held a quarter note, and the time occupied by the small note, must be taken from the principal, or next large note. If the small notes are eighths, as at C and H, they must be played as eighth notes. When an Appogiatura occurs before a dotted note, it forms an exception to this rule, and must be held two thirds the value of the large note, as at I.

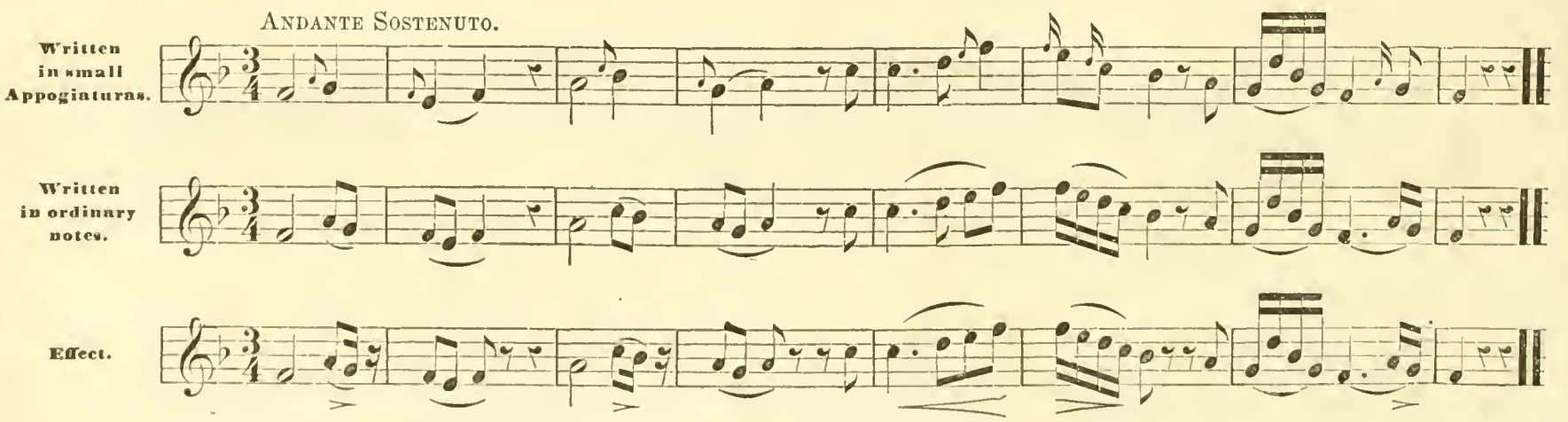
Rule V. Appogiaturas are always played Legato, that is, as if slurred to the principal note.

Rule VI. Appogiaturas when properly employed should only occur on the accented parts of a measure.

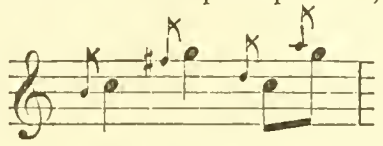
The adoption of the Appogiatura, was simply to avoid confusion to the eye. The old composers, who wrote a figured base, instead of filling up the chords as at present, were thus enabled to see at a glance that the harmony was formed on the principal note, instead of the small one. As modern composers write the chords in full, they should write the Appogiaturas in *large* notes also, or they will often be misinterpreted by those, who satisfy themselves with the vague and incorrect notion, that all musical ornaments and graces are intended to be left to the taste and judgment of the performer.

The best composers of the present day, for the reason before mentioned, generally discard Appogiaturas, as *small* notes, and write them in ordinary notes as they wish them performed. In order that the student may understand the proper mode of coloring a melody, it is important to know that every note, foreign to the chord, if found on the accented portion of the measure, is to be treated and performed as an Appogiatura. The Appogiatura written either in large or small notes, should be strongly accented, unless the phrasing of the melody requires the passage to be Legato.

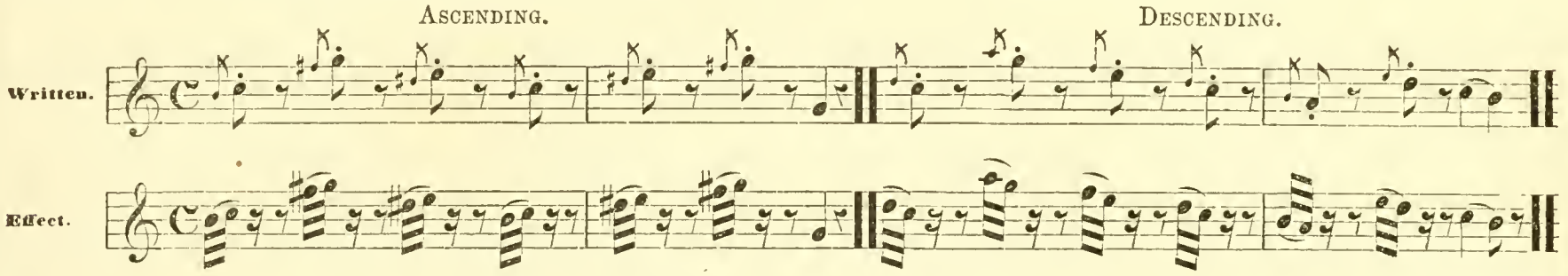
The following example from the works of Mozart will show how the beauty of a melody may be heightened by a proper attention to the various Appogiatura marks of expression.



The Aeciaccatura is expressed by a small note with a line or dash through it. It is played as quickly as possible to the next large note and is always slurred. Like the Appogiatura it takes its time from the prineipal note, and is marked thus:

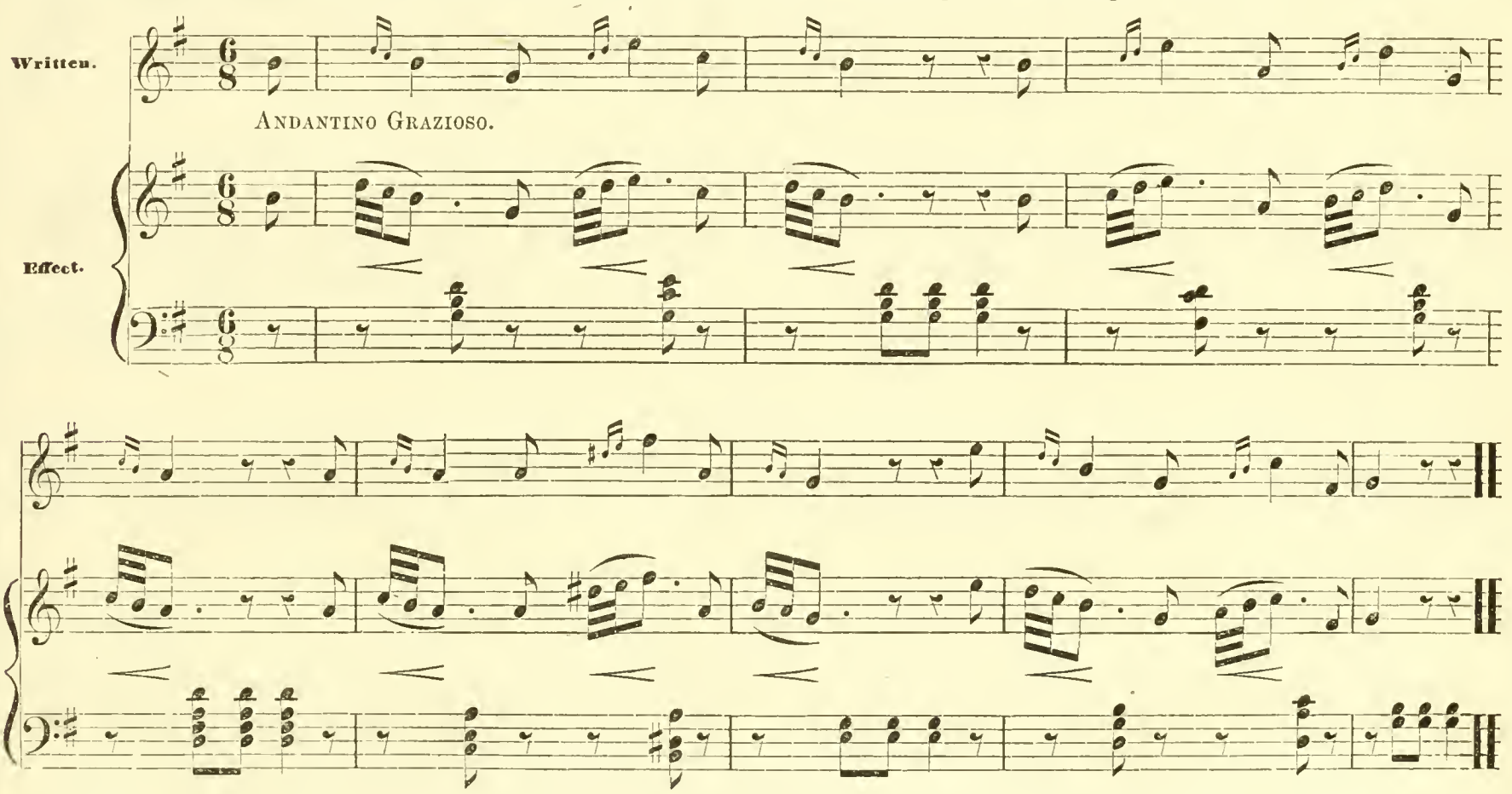


When the Aeciaccatura is used in aseending, it should only be a diatonic semitone below the prineipal note. In deseending, it may be a diatonic tone or semitone above the principal note.

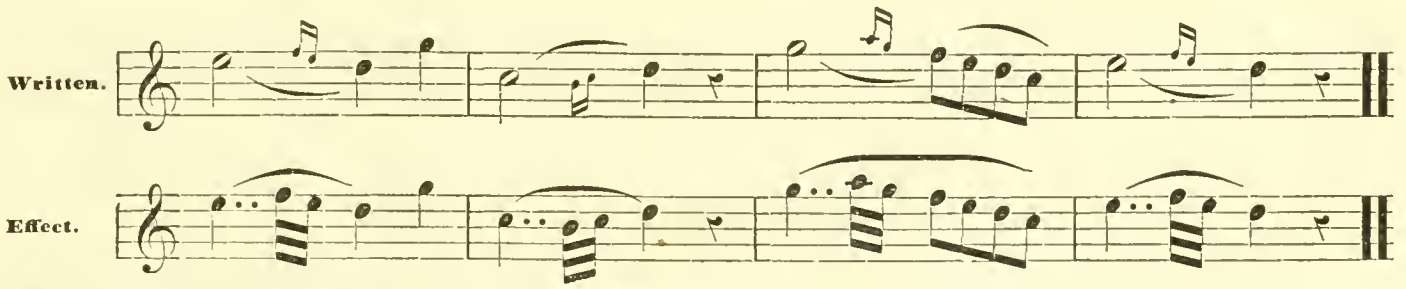


THE DOUBLE APPOGIATURA.

The double Appogiatura eonsists of two small notes ascending or deseending to the prineipal note, in Diatonic order, according to the key in which the chord for the time being is written. This embellishment should only be employed in light, graeeful passages. It is performed by articulating smoothly the two small notes, and laying the stress on the large note following.

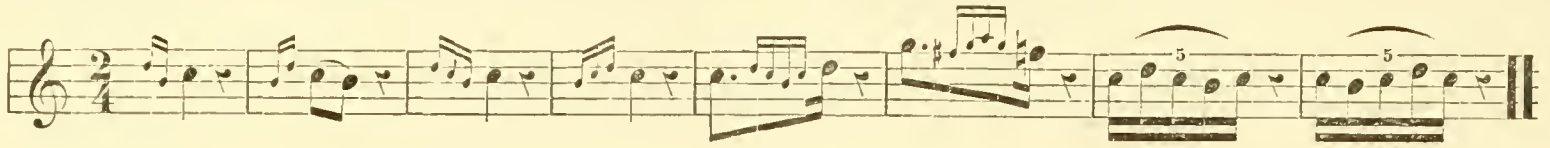


Sometimes passages occur in which the time oeeupied by the performanee of the double Appogiatura should be taken from the note previously struck. The following is an illustration:



In passages of this kind the small notes should be treated as terminations of trills; it is advisable, however, to write music of this description in large notes to insure precision.

A Turn may consist of two, three, four, or five notes, each of which may be direct or inverted.



THE TRILL, OR SHAKE.

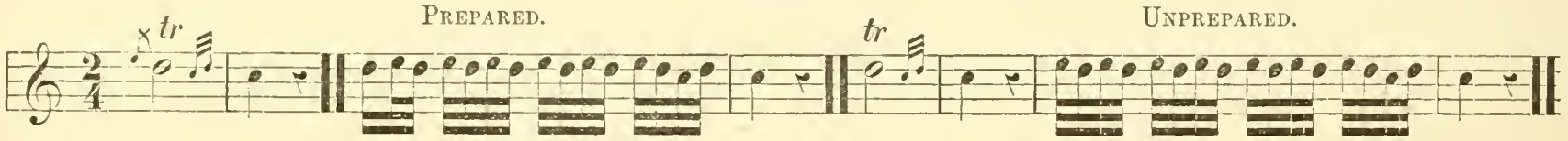
Scarcely any two authors are agreed as to the proper mode of writing the Trill. Some composers assert that the alternations shou. commence on the principal note; others lay down the rule that the alternations should proceed from the note above. The following rules, i is believed, will show that the alternations depend solely on the number and character of the small notes written after the trilled note, and which is termed the Conclusion.

Every Trill, be its length what it may, should have a conclusion of one, two, or three notes, which composers should indicate, as it would insure a uniformity in the performance of this most beautiful ornament.

Trills are either major or minor, that is, the alternations are sometimes a whole tone apart, as from C to D, or A to G, or a diatonic semitone, as from B to C, or from F to E.

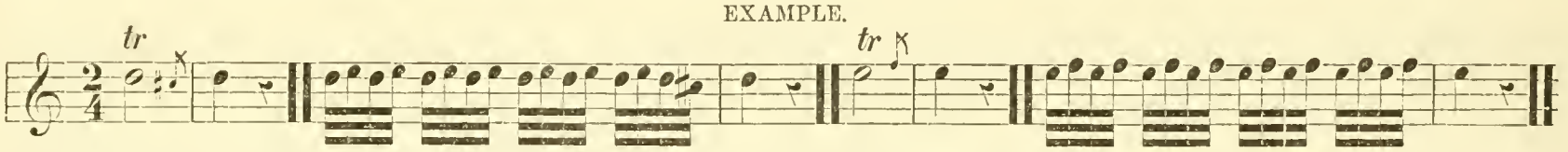
A Trill may be prepared, or it may commence without the preparation. It is said to be prepared, when the trilled note is struck first, and the alternations commenced afterward.

EXAMPLE.



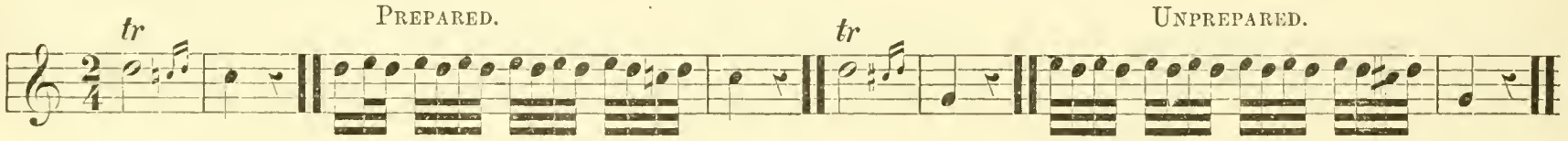
A Trill with one concluding note, should alternate from the trilled note, and needs no preparation.

EXAMPLE.



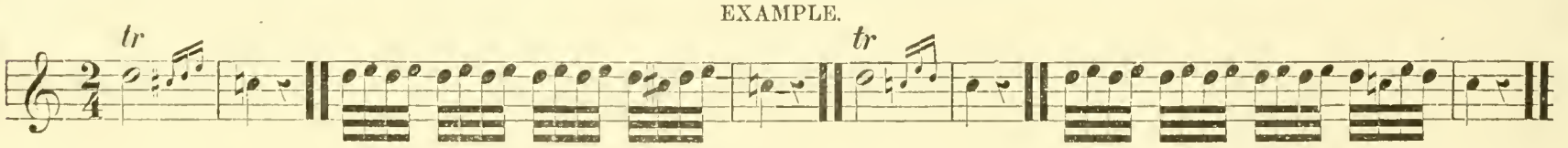
A Trill with two concluding notes, should alternate from the note above the trilled note downward, it may commence without preparation, but is more finished and elegant when prepared.

EXAMPLE.

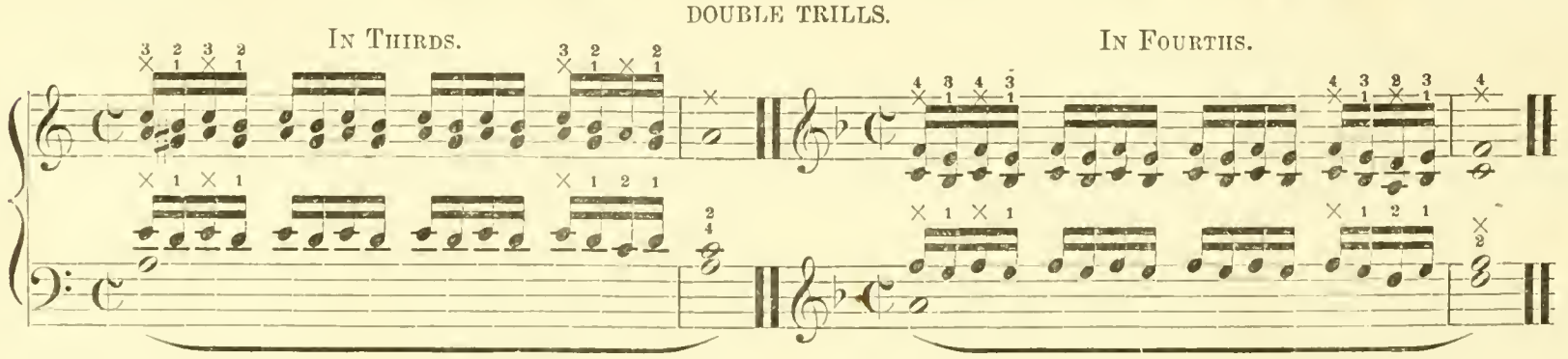


A Trill with three concluding notes, should commence with the trilled note, and needs no preparation.

EXAMPLE.



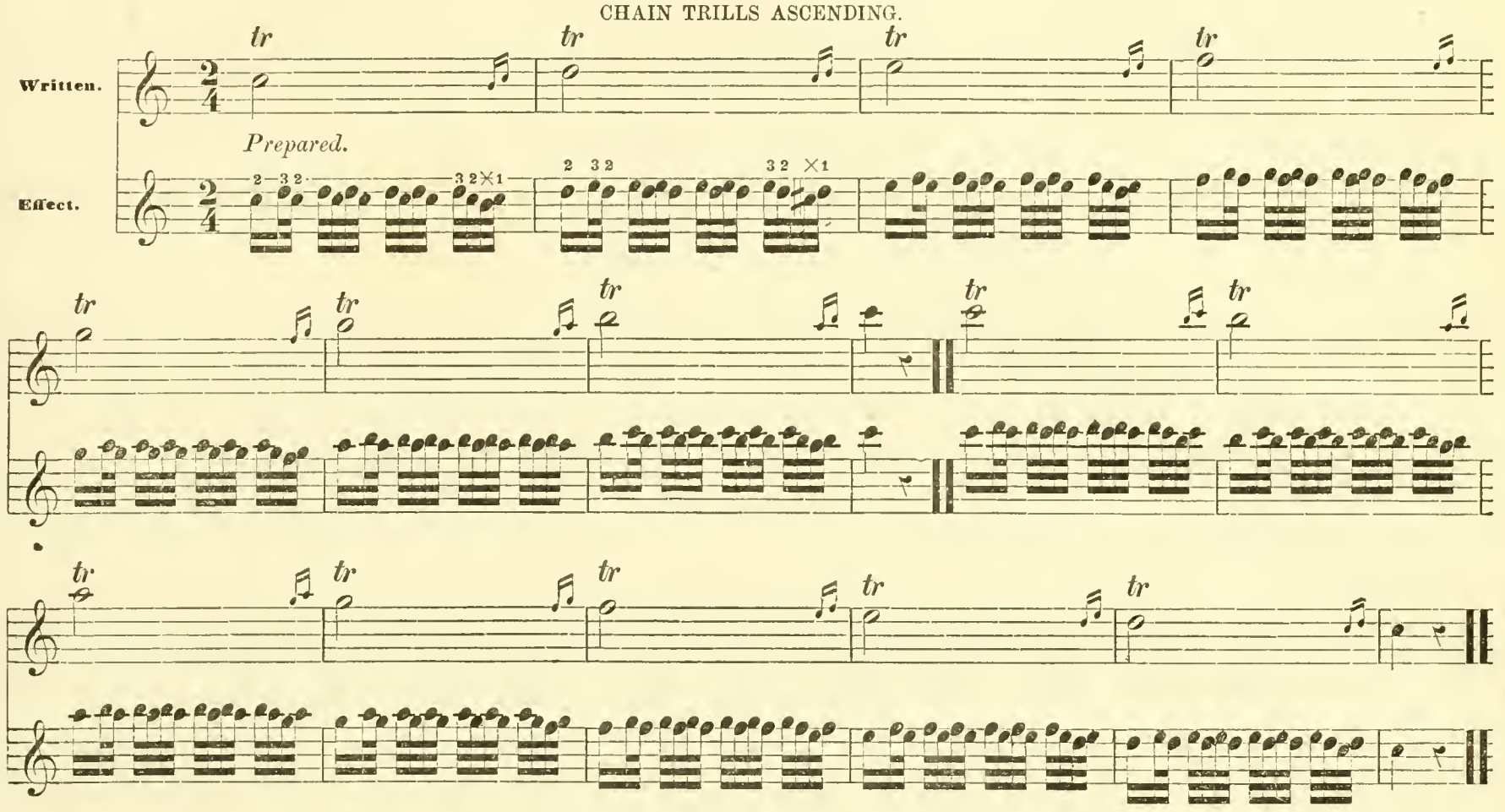
DOUBLE TRILLS.



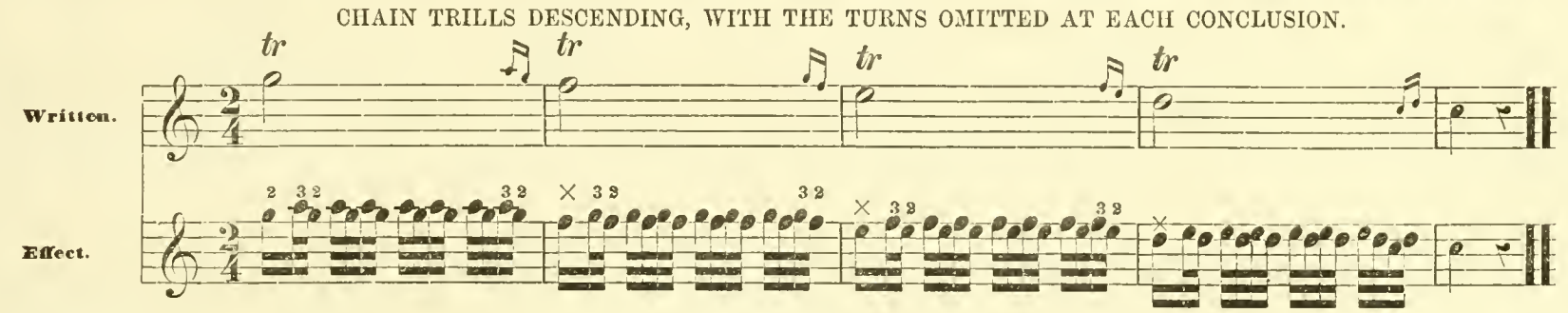
Practice the above Trills with the right, hand at first, afterward add the Trill with the thumb and first finger of the left hand.

When Trills are performed on a series of notes ascending, it is recommended that each Trill be prepared and also concluded by a turn. In descending, the turn may be used or omitted, yet the ear is better satisfied with the slight repose which results from the conclusion to each Trill.

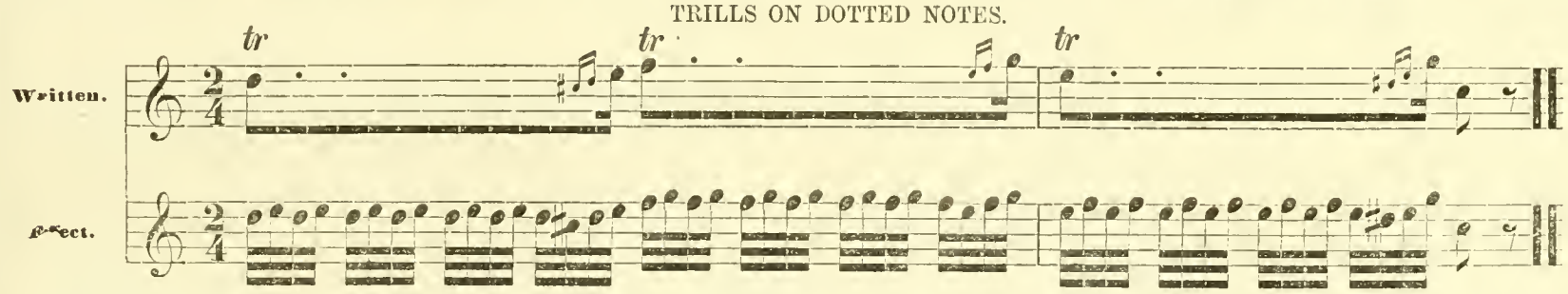
CHAIN TRILLS ASCENDING.



CHAIN TRILLS DESCENDING, WITH THE TURNS OMITTED AT EACH CONCLUSION.

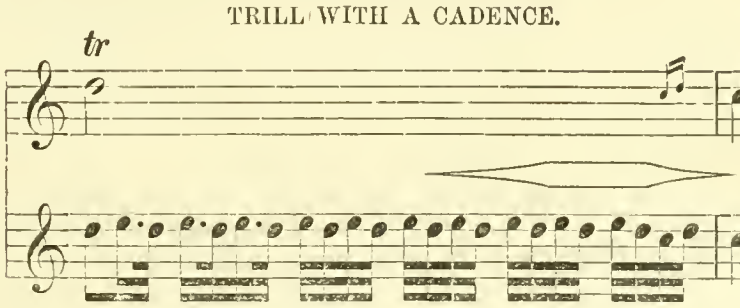


TRILLS ON DOTTED NOTES.

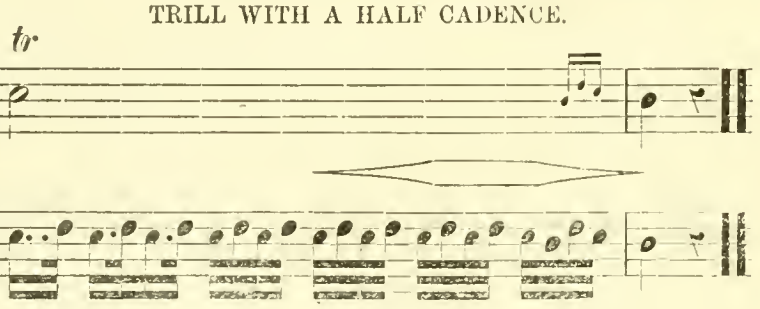


The old mode of making a Trill when it finished with a cadence, or half cadence, was to begin the alternations slowly, and gradually increase in rapidity and volume of sound.

TRILL WITH A CADENCE.

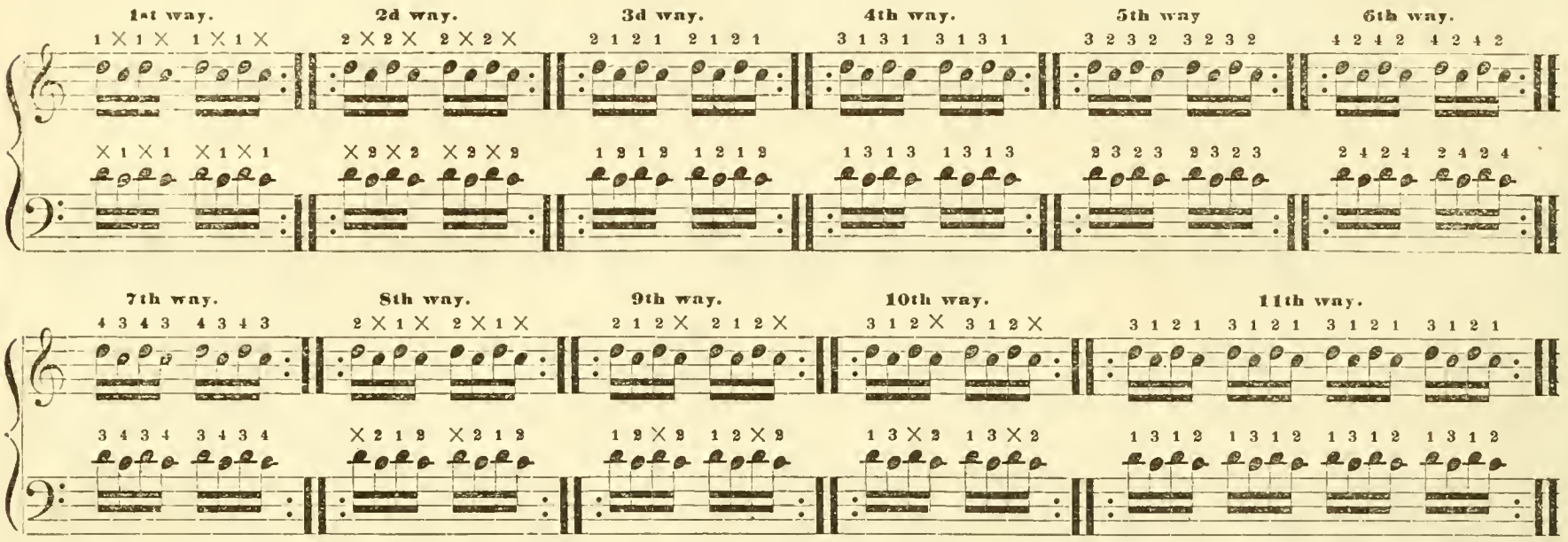


TRILL WITH A HALF CADENCE.



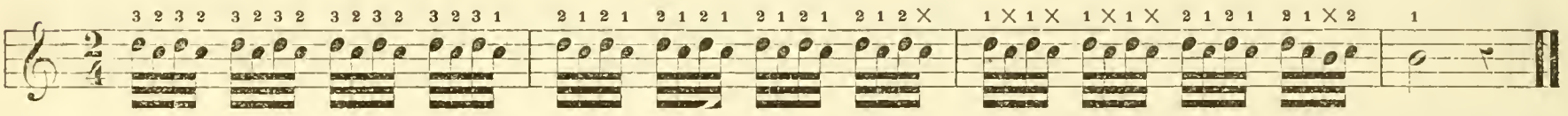
* For Fingering of Trills, see page 100.

According to Czerny, there are eleven ways of fingering the Shake or Trill. Keep the hands steady and even, and play slowly at first, then increase the time gradually. Repeat each exercise at least twenty times before proceeding to the next. Practice each way daily



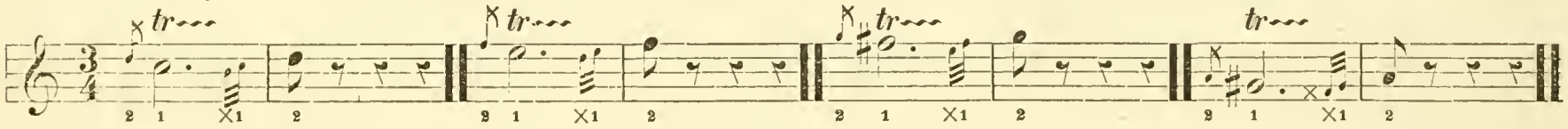
When a continuous Trill occurs, the fingering may be changed, provided no one note is struck twice in immediate succession.

EXAMPLE.

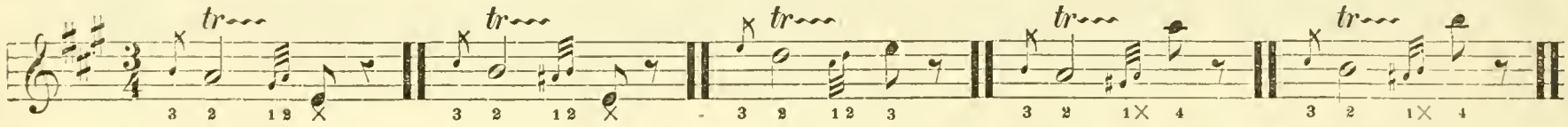


The fingering of Trills for the right hand, admits of greater variation than Trills for the left hand, yet the third way, and the fifth way, are those most generally used.

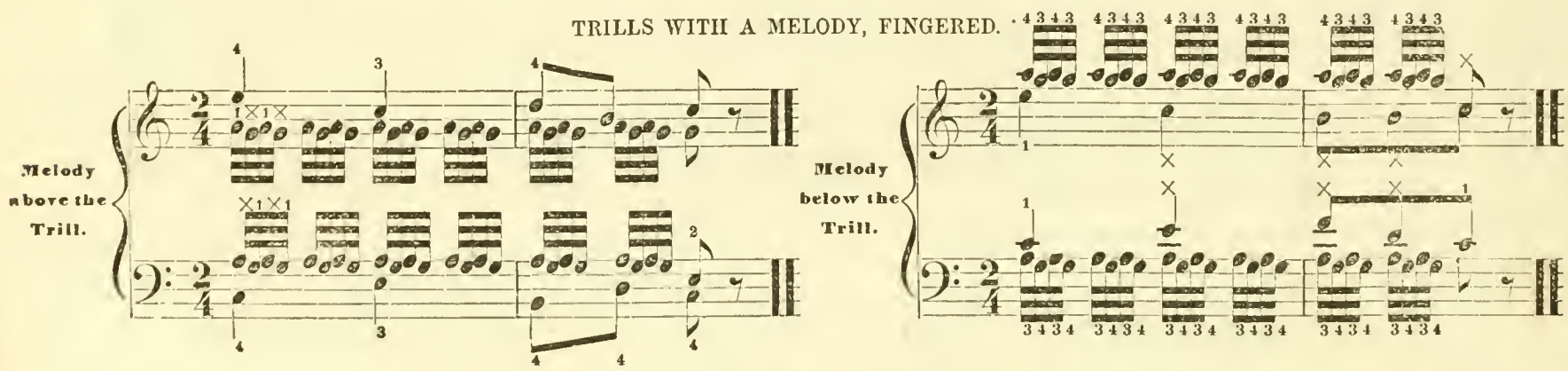
The third way is best, viz: second and first fingers in the right hand, when the last note except one of the concluding notes of the Trill falls on a *white key*.



The fifth way is best, viz: third and second fingers in the right hand, when the last note except one of the concluding notes of the Trill, falls on a *black key*.

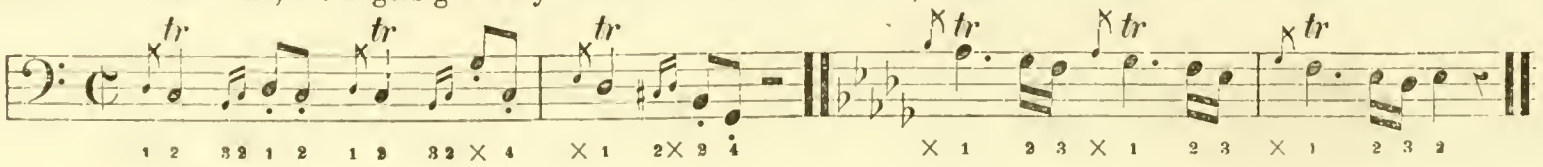


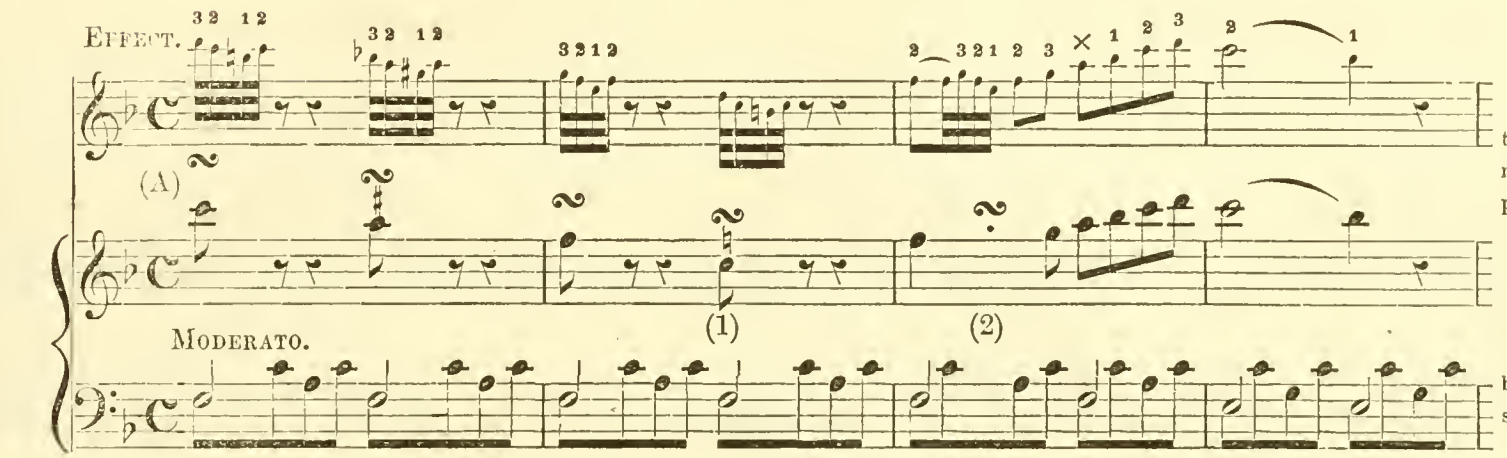
TRILLS WITH A MELODY, FINGERED.



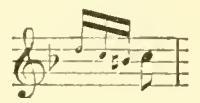
TRILLS FOR THE LEFT HAND.

In Trills for the left hand, the fingers generally used are the first and second, or the thumb and first.

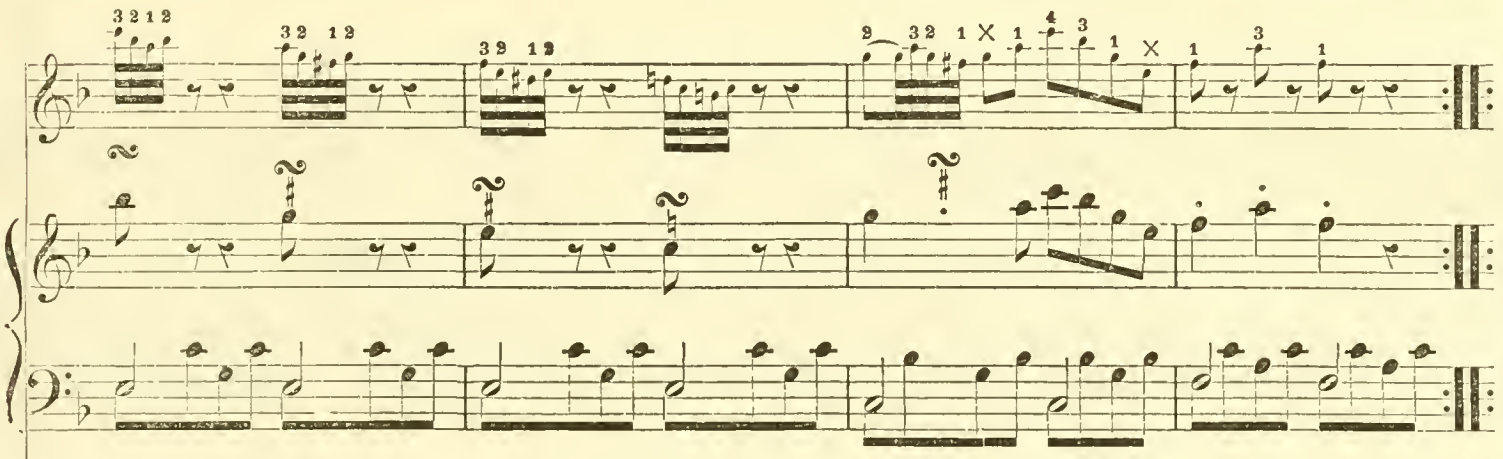




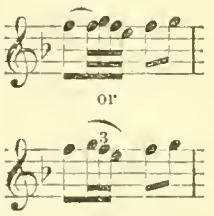
(1.) A turn is sometimes written in small notes placed before the principal note, thus:



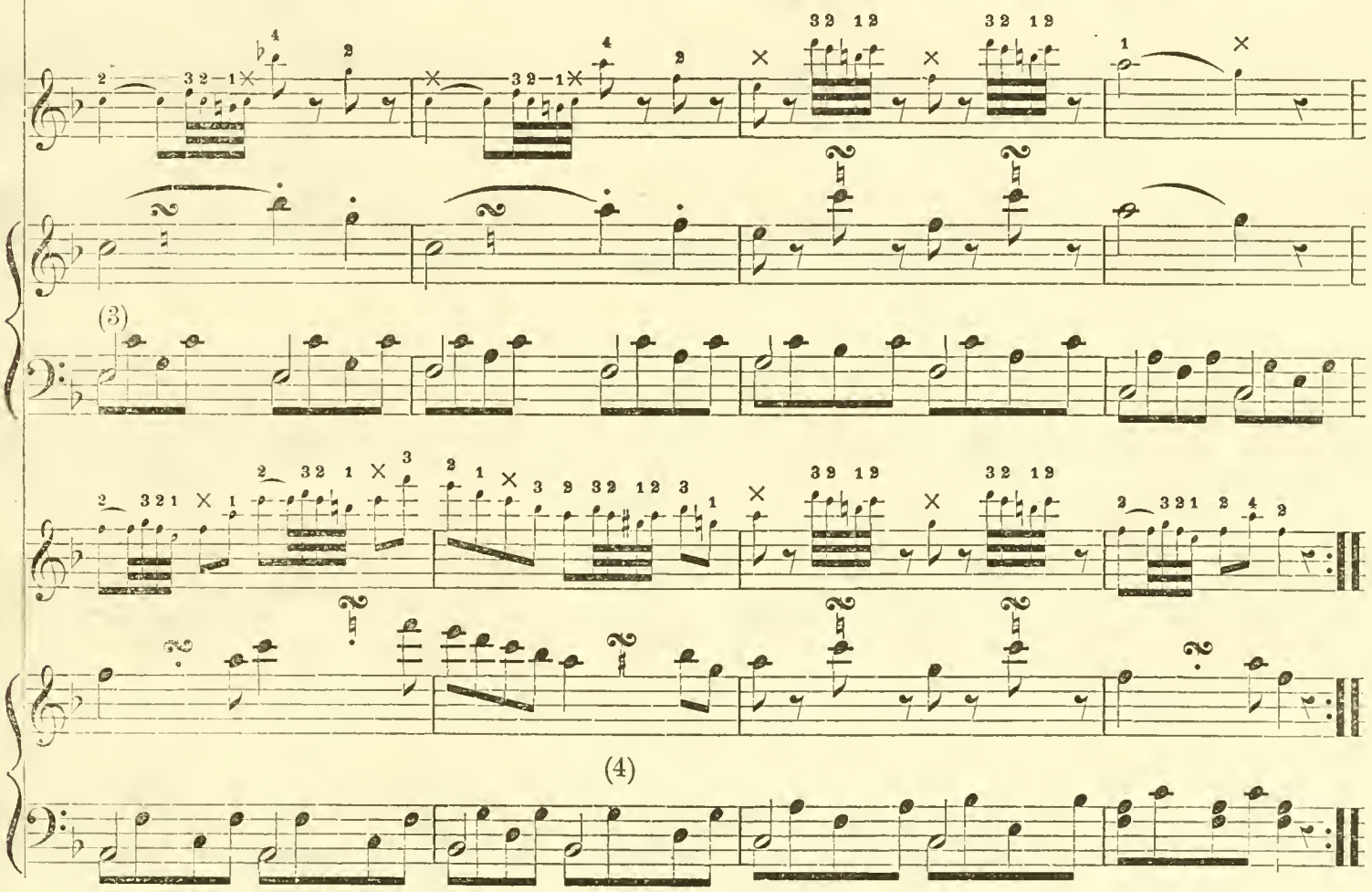
The base note should be struck with the first small note.



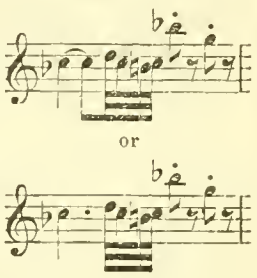
(2.) A turn over a dotted note may be written in two ways:



The first way is the best, but the second is most generally used.



(3.) A turn placed between a half note and a quarter note [in a slow passage,] should be treated as follows:



(4.) A turn placed between two short notes should be treated as if the first note was one half its usual length.

(A) When a turn is made on the *first, second, fourth, fifth* and *sixth note* of any scale, it should be commenced a whole tone above the principal note. When made on the *third* and *seventh* of the scale, the Turn should commence a diatonic semitone above the principal note.

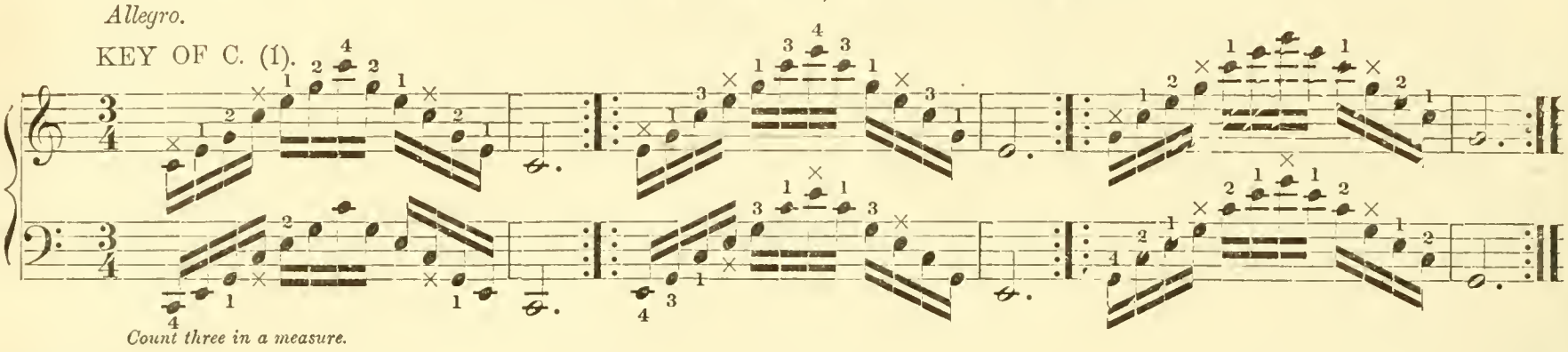
In all cases, in making a Turn, the note after the principal should be but a diatonic semitone below it, hence a ♮ or ♯ placed under or above a Turn, indicates an *accidental* not previously provided for by the signature. An inverted Turn should be written in large notes.

FINGERING OF THE COMMON CHORDS, AND THEIR INVERSIONS

IN ARPEGGIO MOVEMENT, MAJOR AND MINOR.

Allegro.

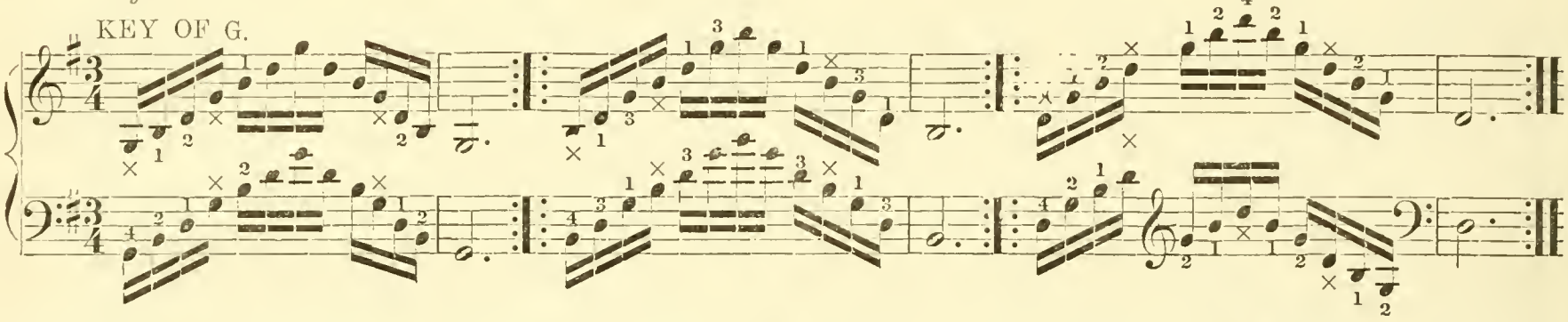
KEY OF C. (1).



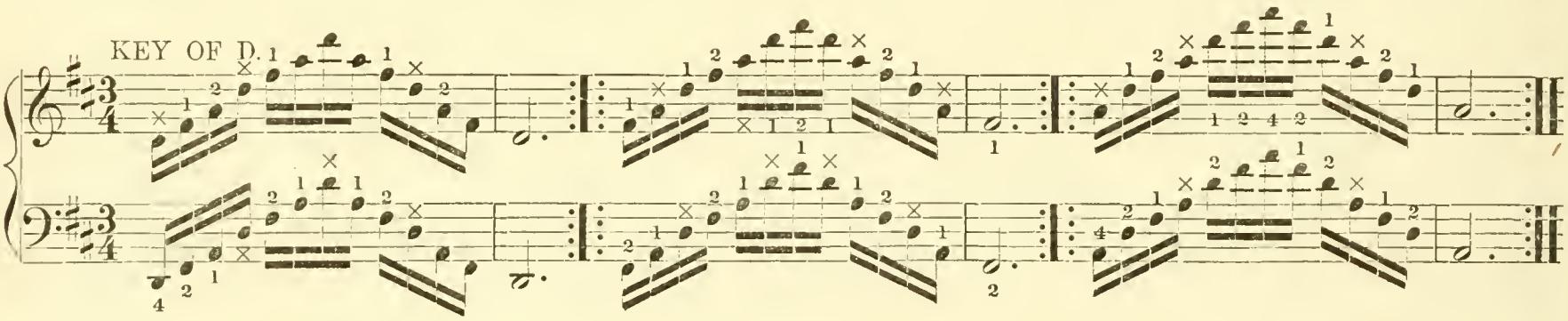
Count three in a measure.

Legato.

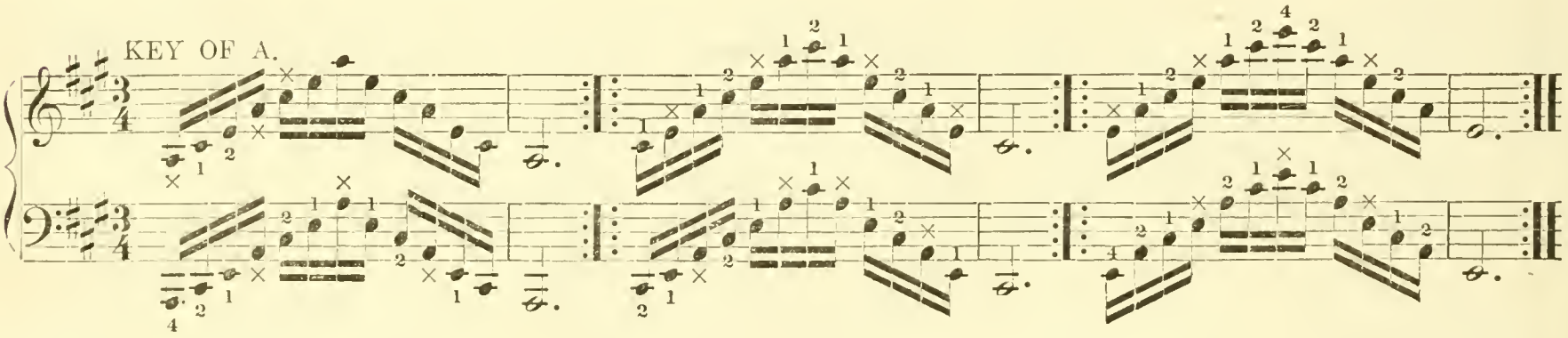
KEY OF G.



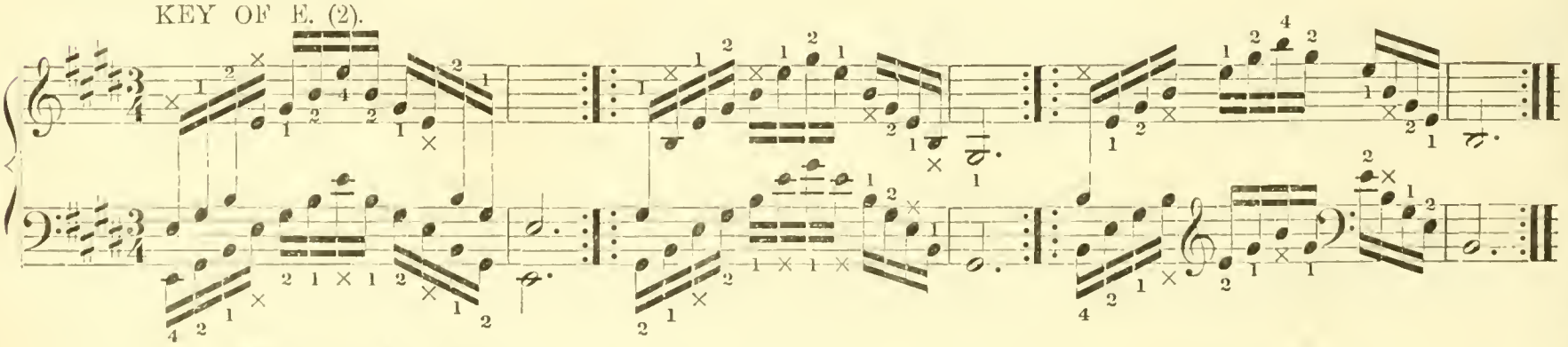
KEY OF D.



KEY OF A.



KEY OF E. (2).

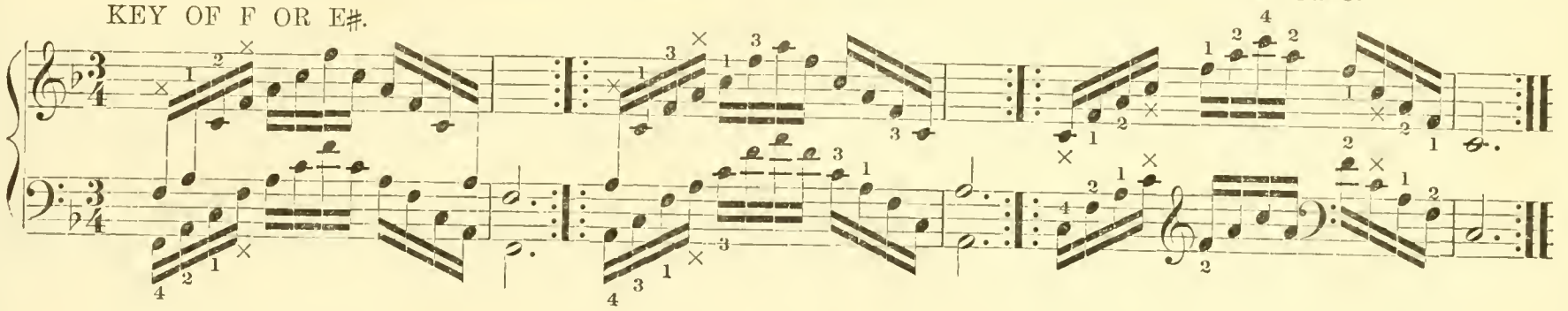


(1). Unless the word *Minor* is mentioned, the "Key of C," &c., is understood to be C Major.

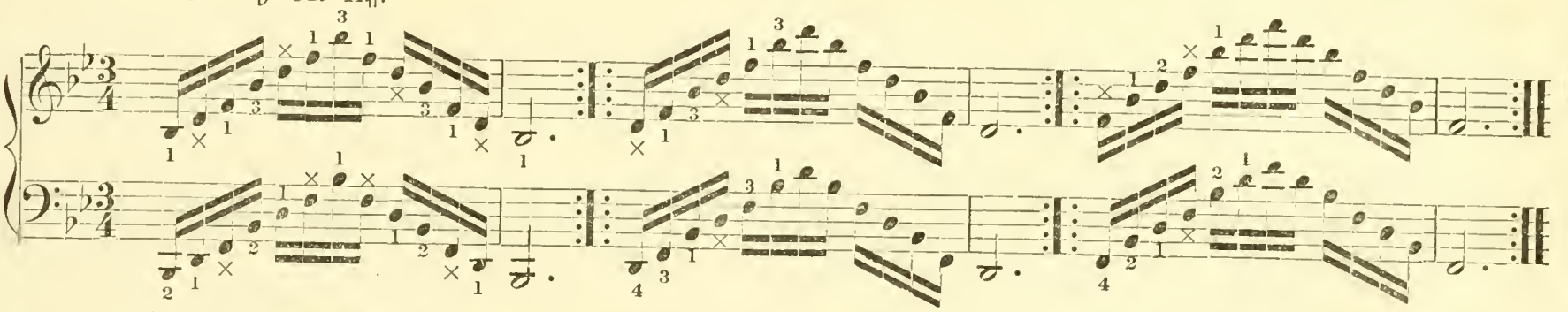
(2). The Keys B and C♭, F♯ and G♭, C♯ and D♭, are all fingered on the same principle. The student should write the exercises in these keys, or play them from memor-

FINGERING OF THE COMMON CHORDS, AND THEIR INVERSIONS.

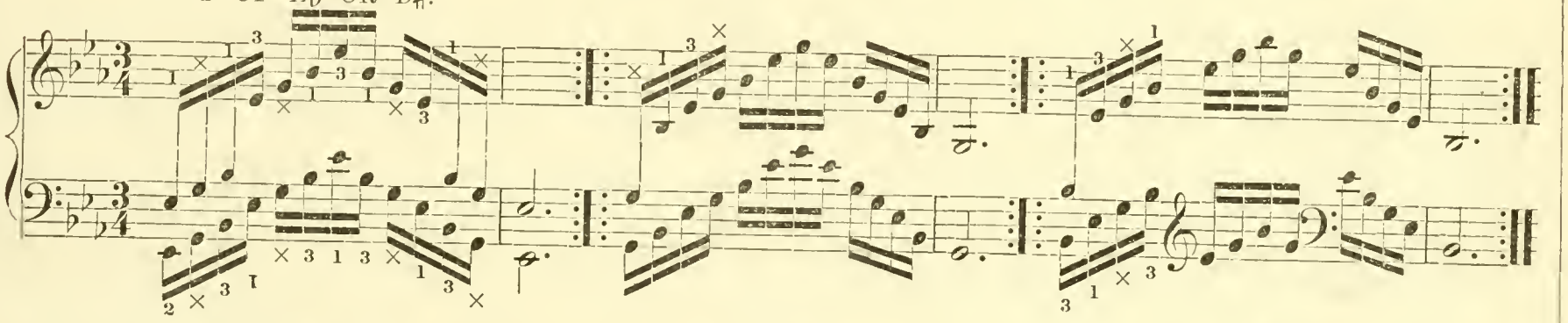
KEY OF F OR E♯.



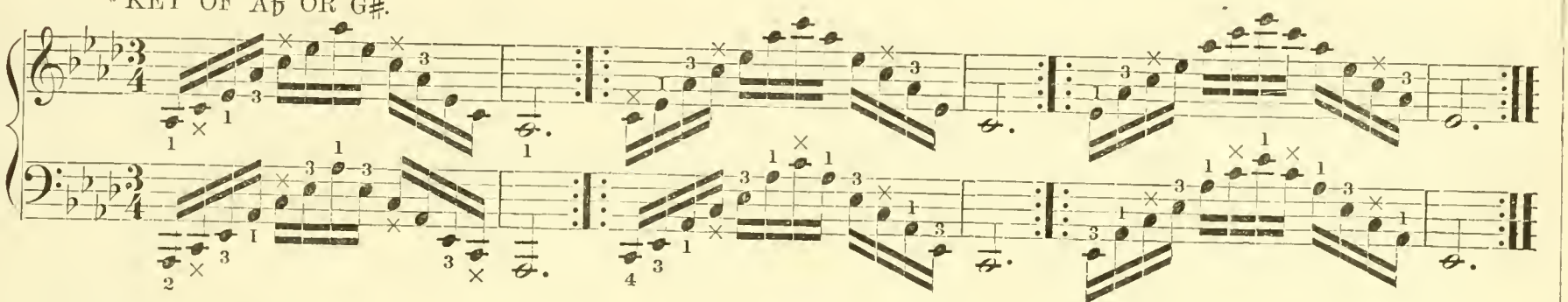
KEY OF B♭ OR A♯.



KEY OF E♭ OR D♯.

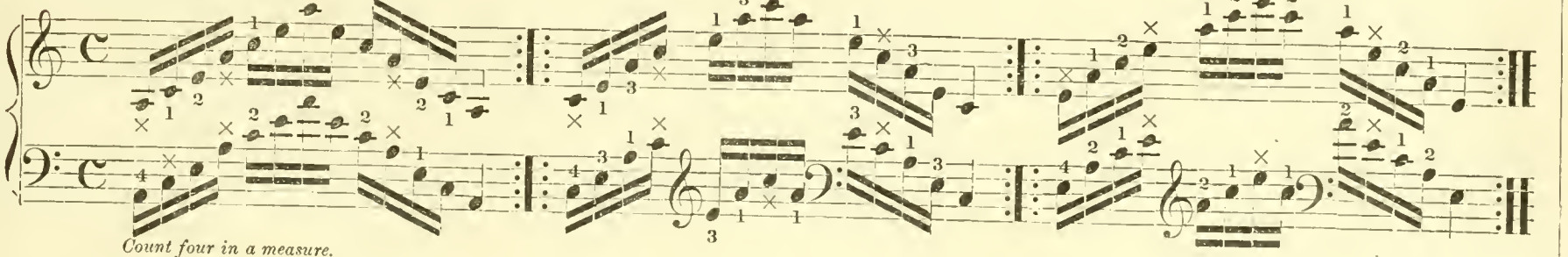


KEY OF A♭ OR G♯.



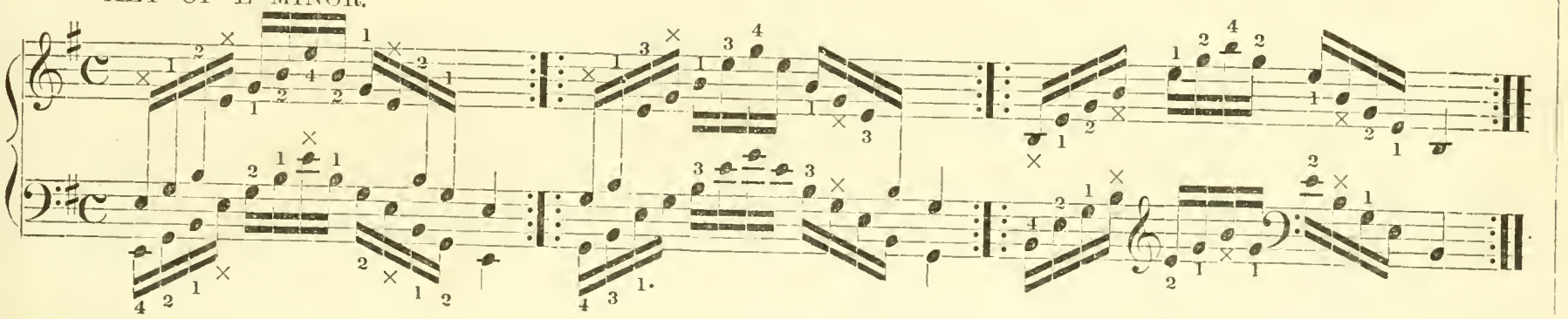
MINOR KEYS.

KEY OF A MINOR.



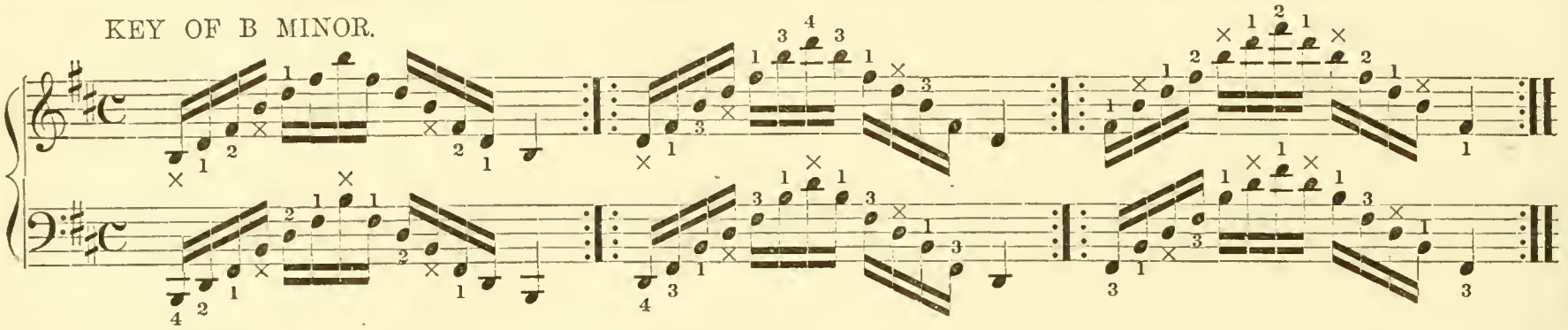
Count four in a measure.

KEY OF E MINOR.

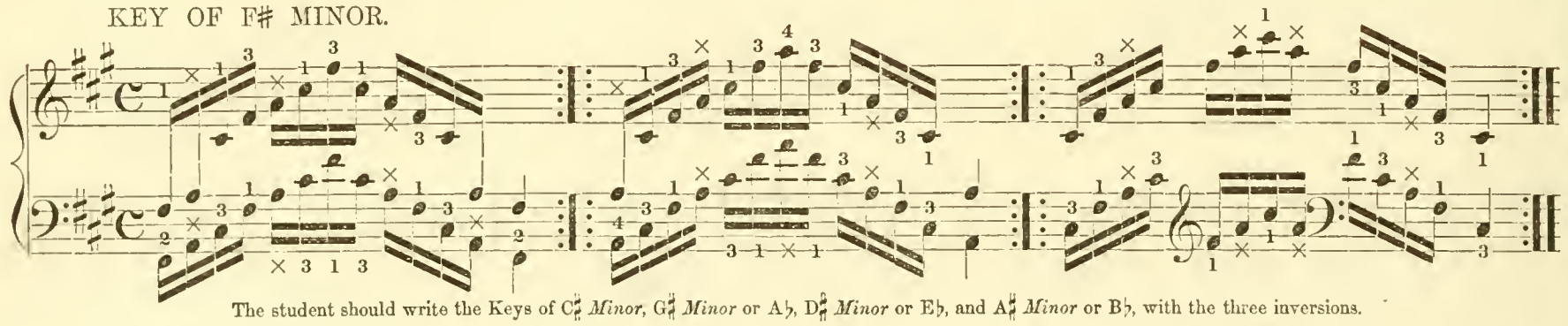


FINGERING OF THE COMMON CHORDS, AND THEIR INVERSIONS.

KEY OF B MINOR.

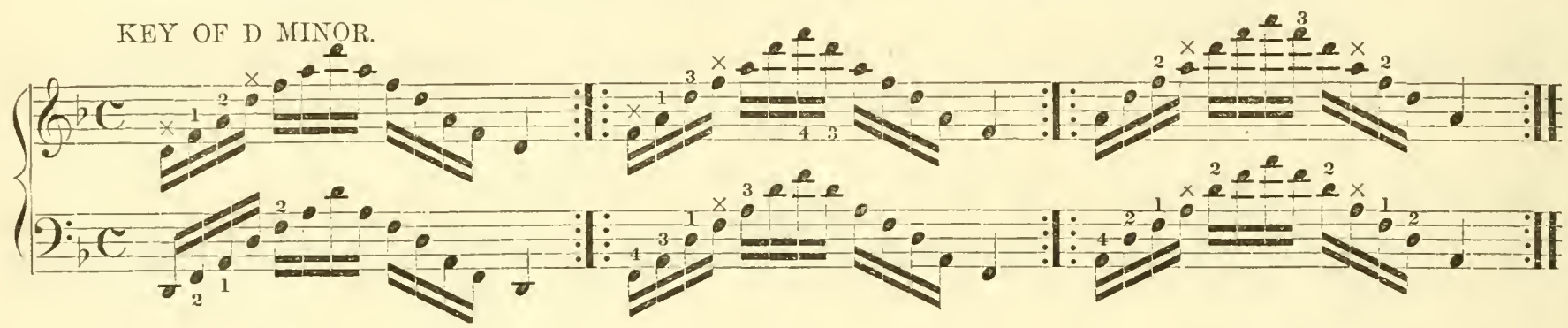


KEY OF F♯ MINOR.

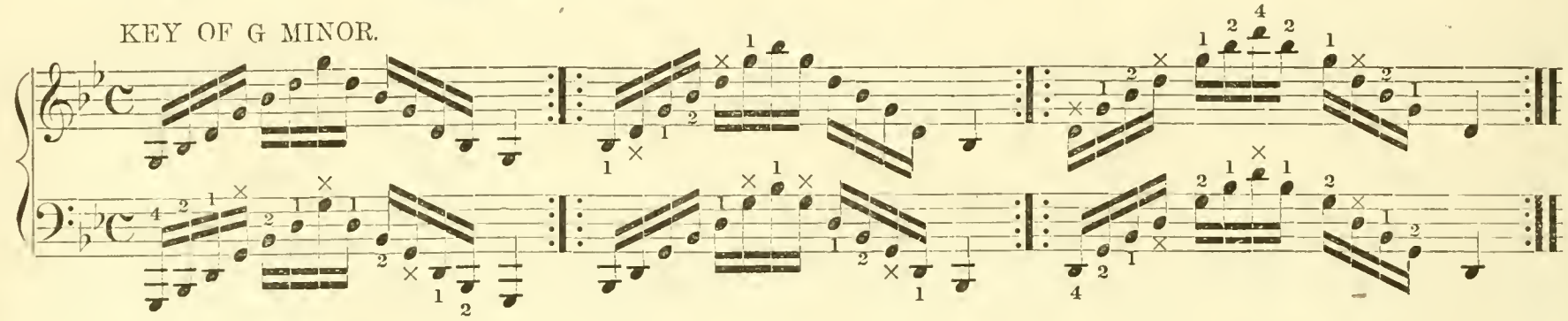


The student should write the Keys of C♯ *Minor*, G♯ *Minor* or A♭, D♯ *Minor* or E♭, and A♯ *Minor* or B♭, with the three inversions.

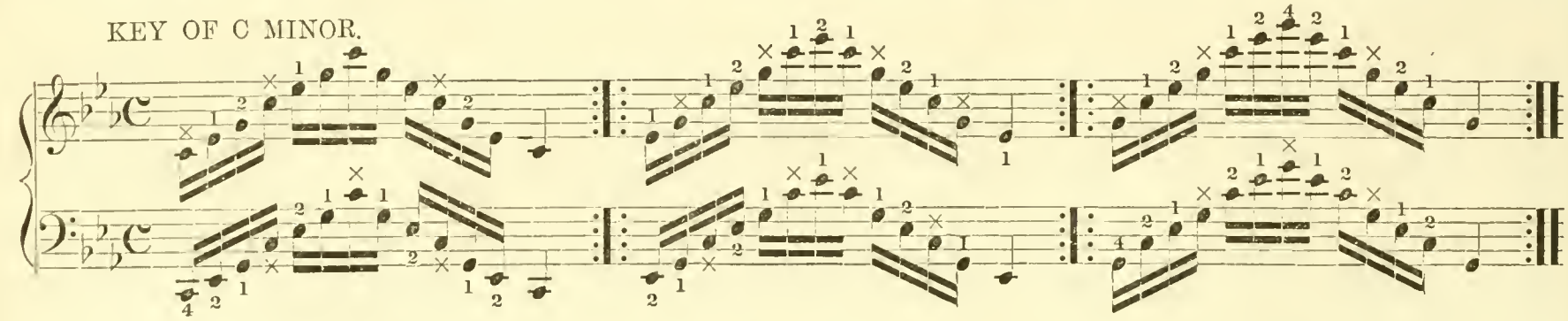
KEY OF D MINOR.



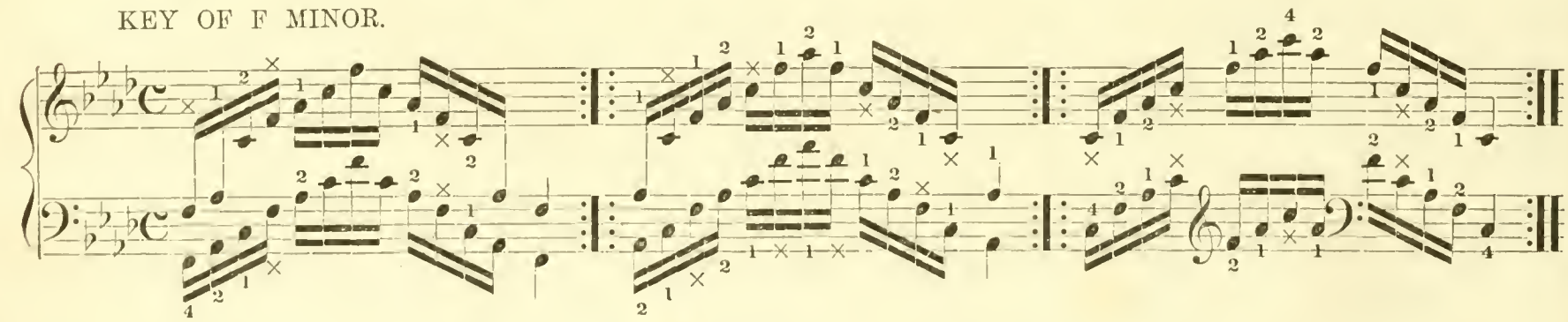
KEY OF G MINOR.



KEY OF C MINOR.

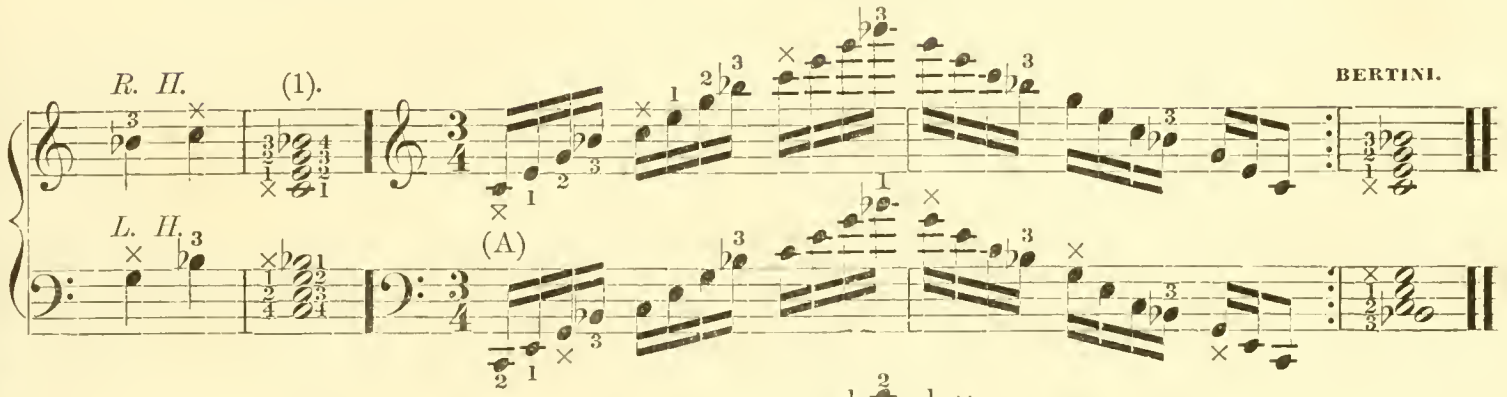


KEY OF F MINOR.

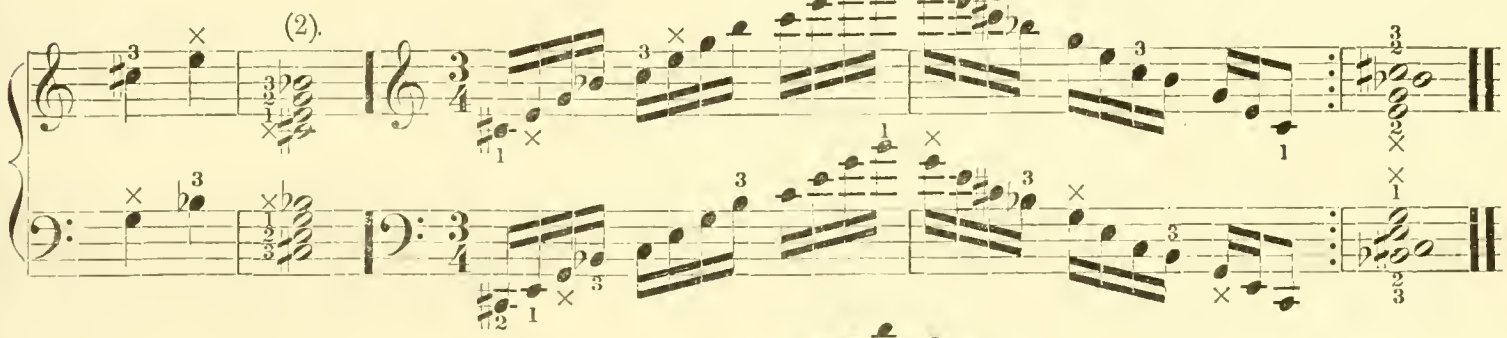


EXERCISES ON THE CHORD OF THE SEVENTH IN ALL ITS POSITIONS.

BERTINI.

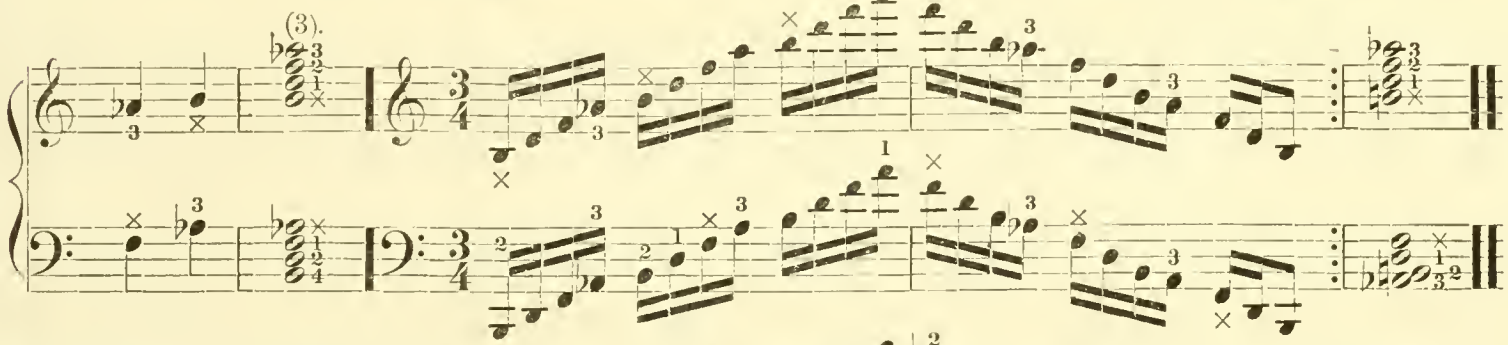


(1.) Fingering of the Chord when struck simultaneously.



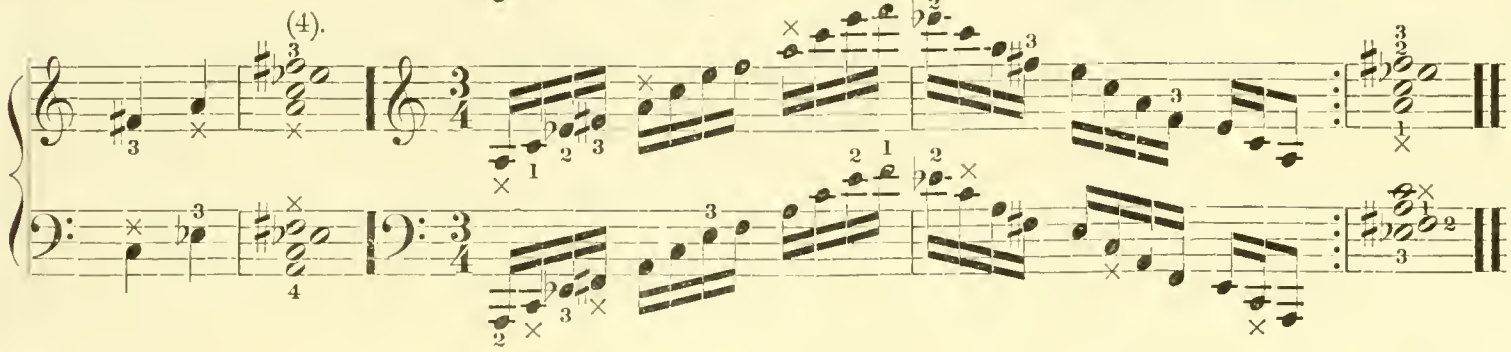
(2. The third finger always on C♯, and the thumb on E.

The thumb always on G, and the third finger on B♭.



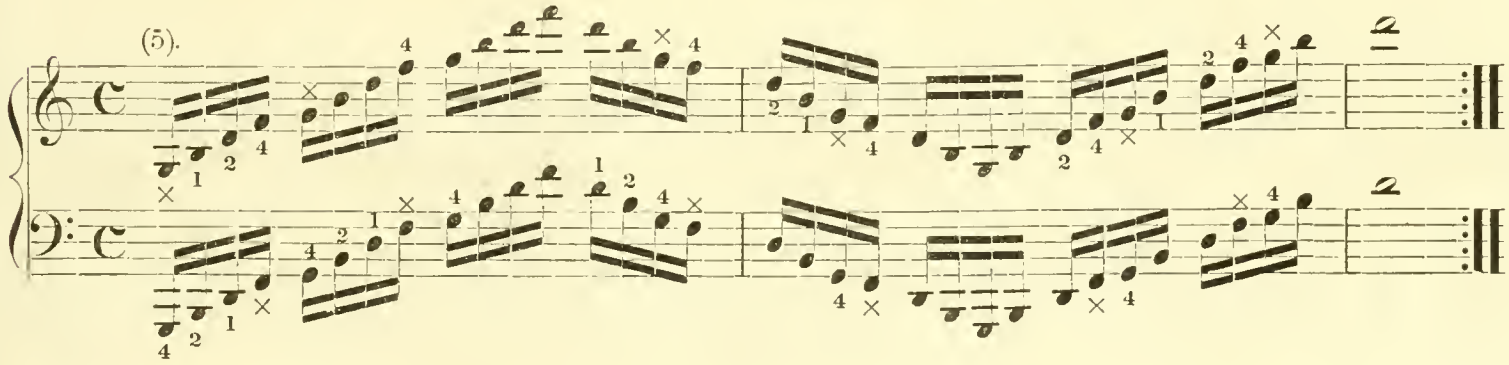
(3.) The third finger on A♭, thumb on B♮.

The thumb on F, third finger on A♭.

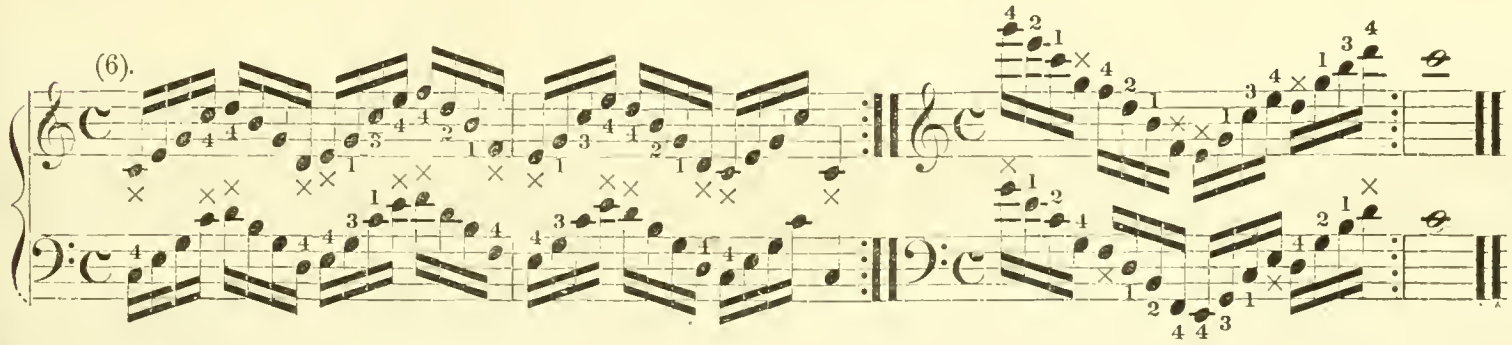


(4). The third finger on F♯, thumb on A.

Thumb on C, and third finger on E♮.



(5). *Arpeggio.*—Exercise on passing the fourth finger over the thumb, and the thumb under the fourth finger.



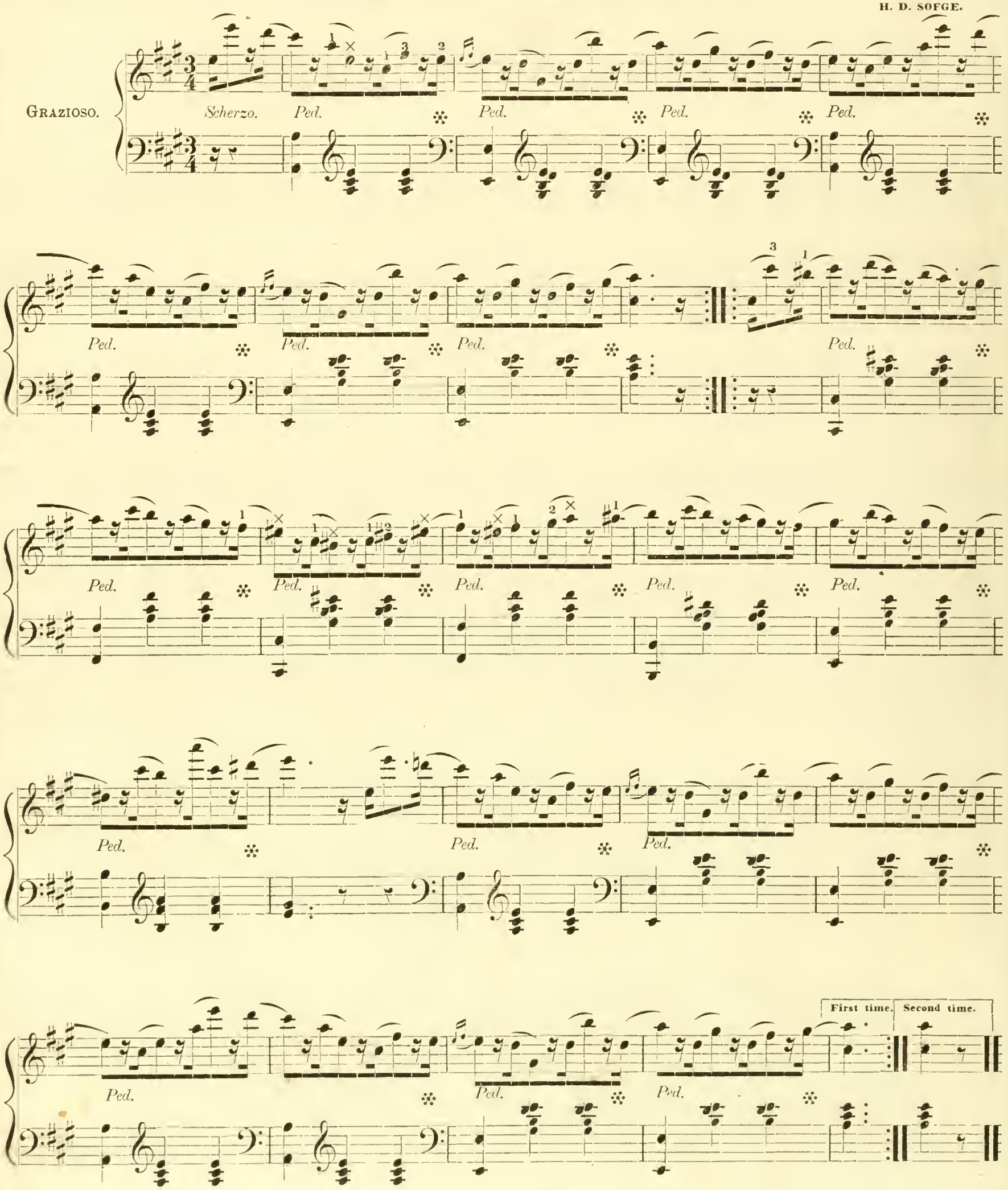
(6). Example of the Arpeggio, where the same fingers (the thumb and fourth finger) are used on different notes.

(A). In chords, or arpeggios composed of four notes, the general rule for fingering the right hand is to place the third finger on B♭, and the thumb on C. For the left hand place the thumb on G, and the third finger on B♭.

STUDY. No. 1.

THE first movement of this piece illustrates the value of detached notes. (See *Example*, page 63.) The melody of the second part is in octaves; and, if well bound and played *legato*, is in pleasing contrast with the first part.

H. D. SOFGE.



pp Ped. Ped. Ped. Ped.

Ped. Ped. Ped f sf

8va.

Ped. Ped. Ped. Ped. pp

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. f fz

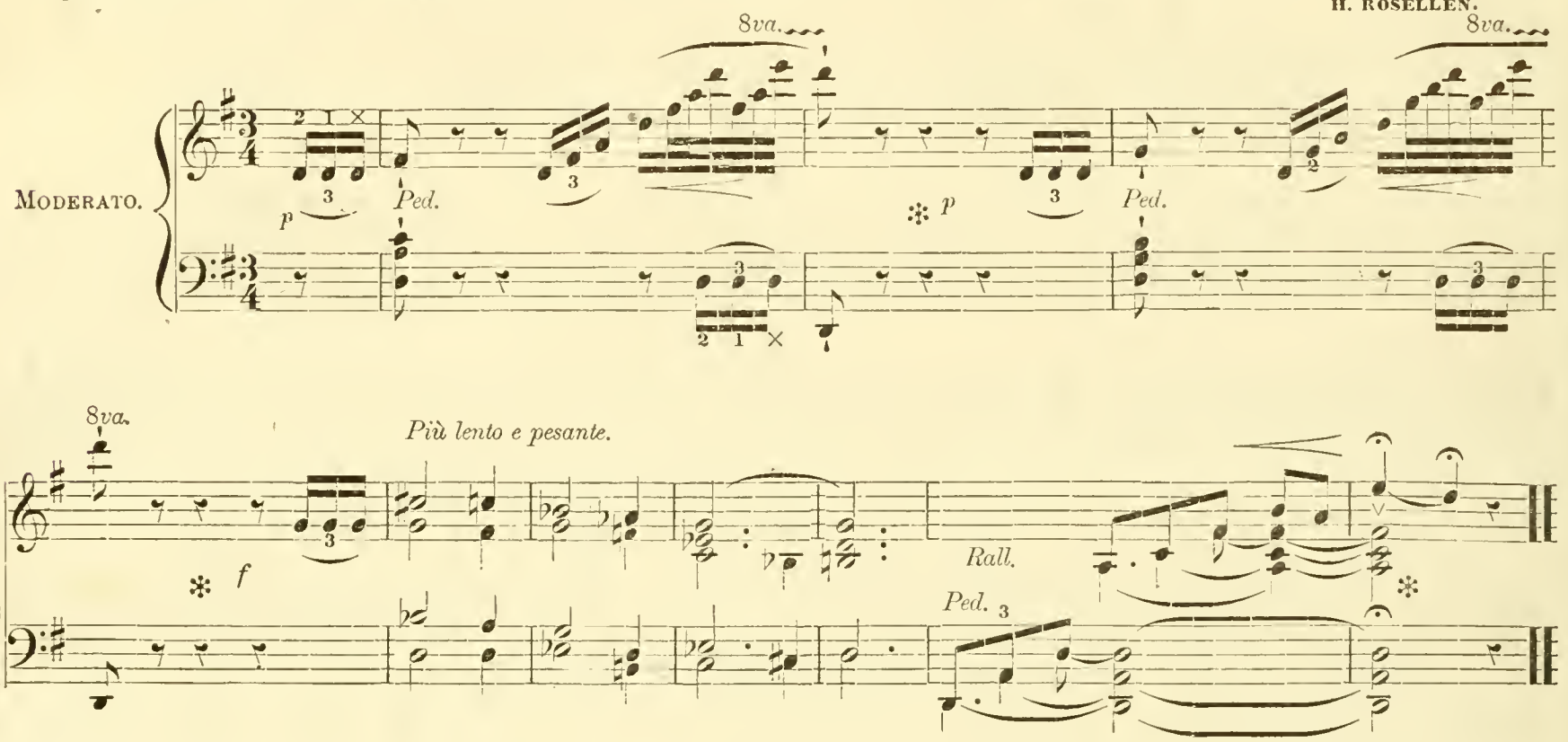
8va.

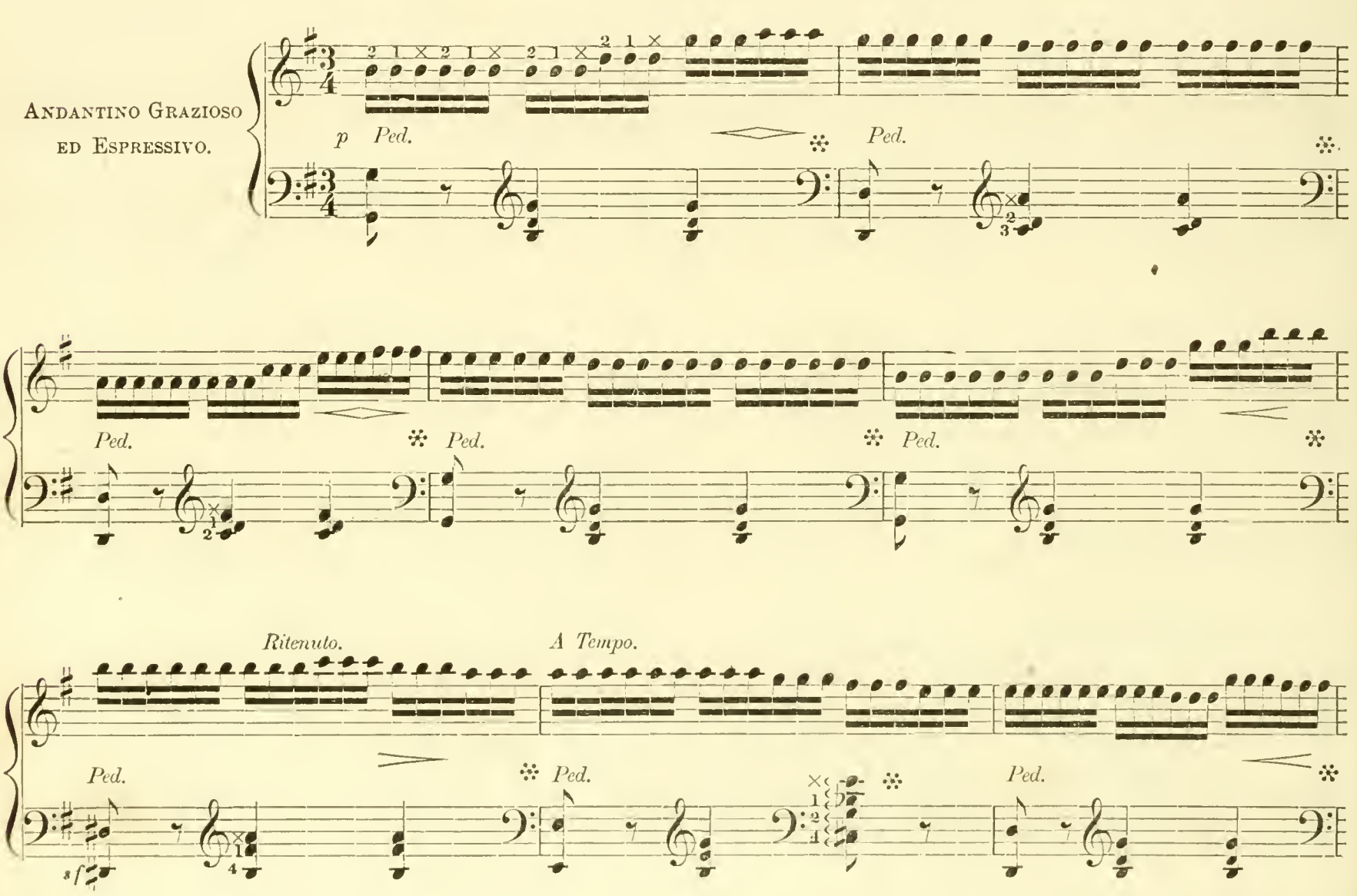
Ped. Ped. Ped. ff D. C.

STUDY. No. 2.

In order to bring the third finger into use, the student may vary this piece with good effect by reiterations of four notes instead of three. It should be practised at first, however, as it is written; great care being taken to play each note even and distinct, laying a slight stress on the first note of each group.

H. ROSELLEN.





Agitato.

Ped. Ped. Cres - - - - - - - cen - - - - - - -

Ped. Ped. Ped.

Ritenuto.

- - - do. Dim. p Accelerando.

Ped. Ped. Ped. Cres. - - -

sf

Rallent. Dim. p A Tempo.

Ped.

Ped. Ped. Ped.

Ritenuto. A Tempo.

Ped. Ped. Ped.

sf

Ped. Ped. p Ped.

Cres. *Dim.*

Ped. *Ped.* *Ped.*

Espress. *Cres.*

Ped. *Ped.* *Ped.*

Dim.

Ped. *Ped.* *Dim.* *Ped.*

Ritard. *A tempo.*

Ped. pp *Ped.*

Ped. *Dim.* *Rallent.* *p* *A Tempo.*

Ped.

Ped. *Ped.* *Ped.*

Ritenuto. *A Tempo.*

Ped. ✲ *Ped.* ✲ *Ped.* ✲

sf

Ped. ✲ *Ped.* ✲ *p* *Ped.*

8va.

Cres. *Dim.*

Ped. ✲ *Ped.* ✲ *Ped.* ✲

Cres. *Dim.*

Ped. ✲ *Ped.* ✲

sf

loco. *Rallent.*

Dim.

Ped. ✲ *Ped.* ✲

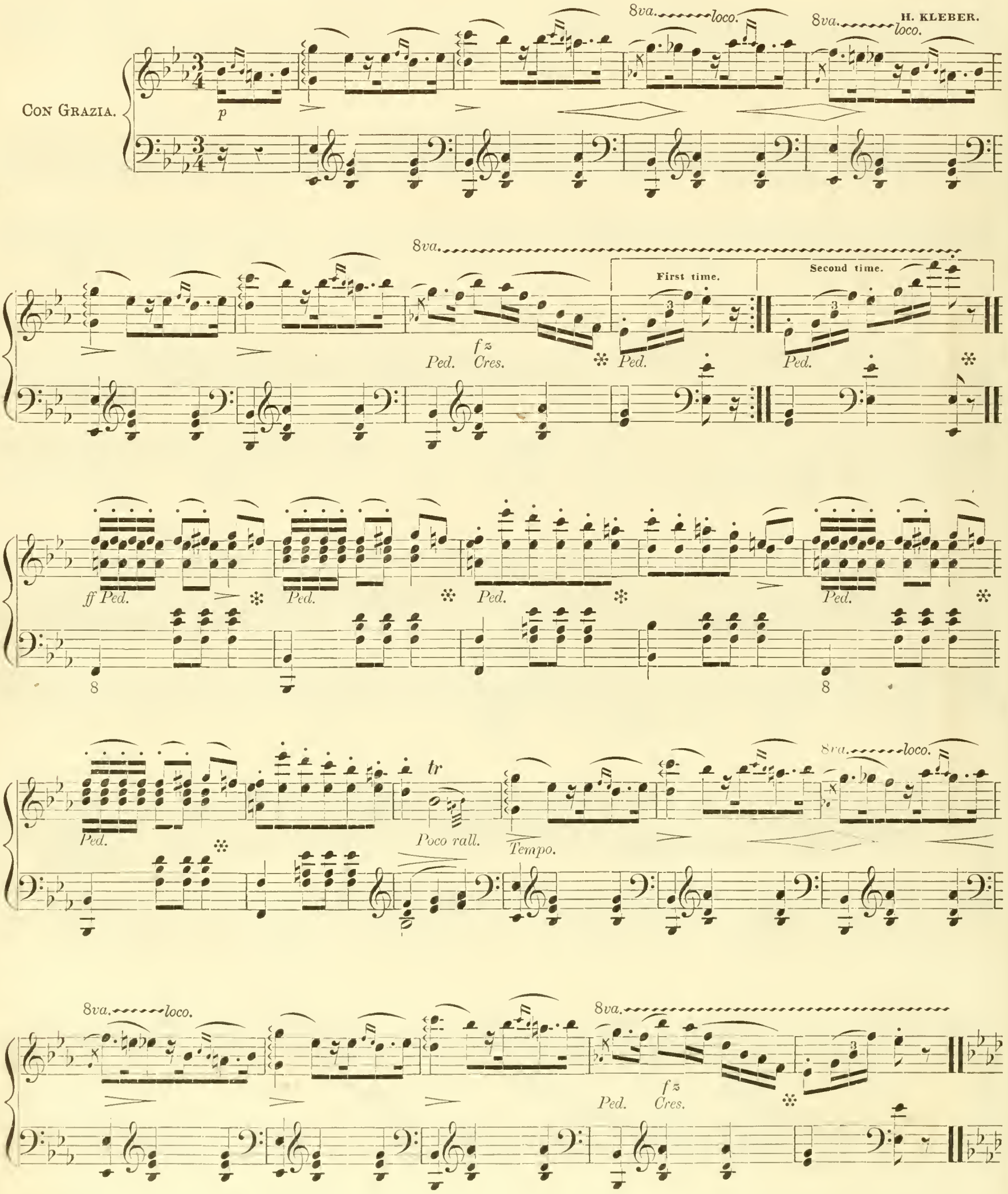
A tempo.

Una corda. *Tre corde.* *ff* *ff* *FINE.*

Ped.

STUDY. No. 3.

THE study of this beautiful composition is particularly recommended. It is in the author's best style, and will be found very effective and graceful, if the various marks of expression are carefully attended to.



8va.

tr

Dolce. Elegamente.

Ped *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Cres.* *loco,* *ff* *Ped.*

8va.

Ped. *Cres.* *Poco Rall.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped. Cres.*

First time. **Second time.**

p Con Grazia.

8va.

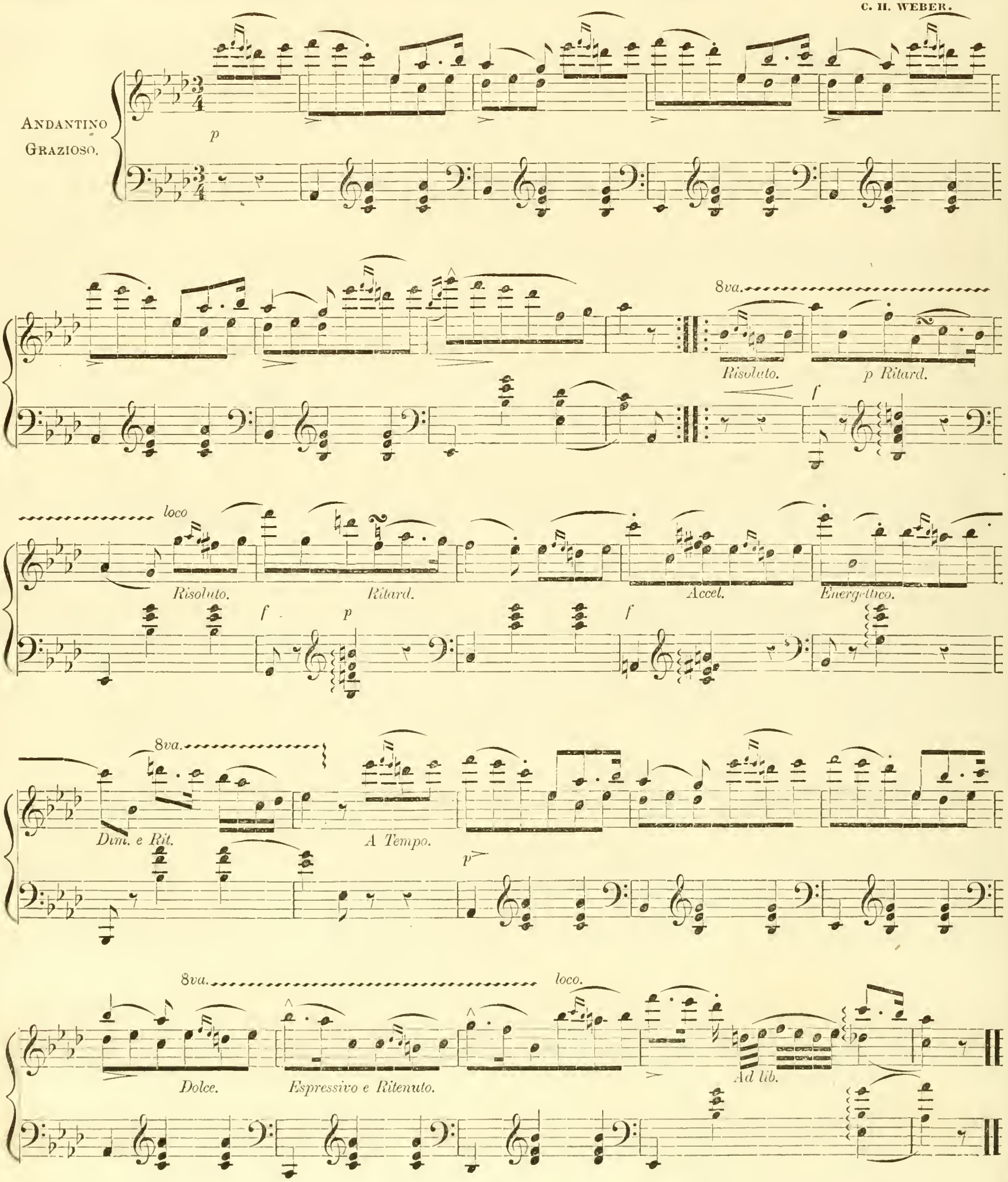
8va.

Ped. *Ped.*

STUDY. No. 4.

In this piece, the right hand plays an accompaniment as well as the melody. The accompaniment will be found below the melody in the first and second strains. In the Trio, the upper notes of the right hand form the accompaniment, the melody being the lower notes.

C. H. WEBER.



TRIO.

Sempre Dolce.

p

Ritard.

A Tempo.

p

p

Ritard. *pp*

Con Dolore.

pp

Dim. e Rall.

D. C.

STUDY. No. 5.

J. B. CRAMER.

ALLEGRO.

Legato.

Dim.

Cres - cen - do.

Legato.

Dim.

p

STUDY. No. 6.

AFFETUOSO.

dolce.

8va

8va

TRIO.

8va

8va

8va

D C.

STUDY. No. 7.

CLEMENTI.

ALLEGRO CON SPIRITO.

dolce. *fz* *p*

fz *p* *fz* *p*

cres. *f* *ff*

fz *ff*

p

fz *f*

ff

cres. f

p f

p cres.

f p cres. f

dim. dol.

fz p

fz fz

cres. f f

fz

dol.

fz

ff p

cres. f

STUDY. No. 8.

FROM THE "GRANDE FANTASIE DE CONCERT" ON "BEN BOLT."

THEMA.

Composed by WM. VINCENT WALLACE.

ANDANTE CON ESPRESS.

p Dolce. *Ped.* ✻

Cres. *Animato un poco.*

Dolciss.

p

pp Cantando. *mf*

Ped. ✻

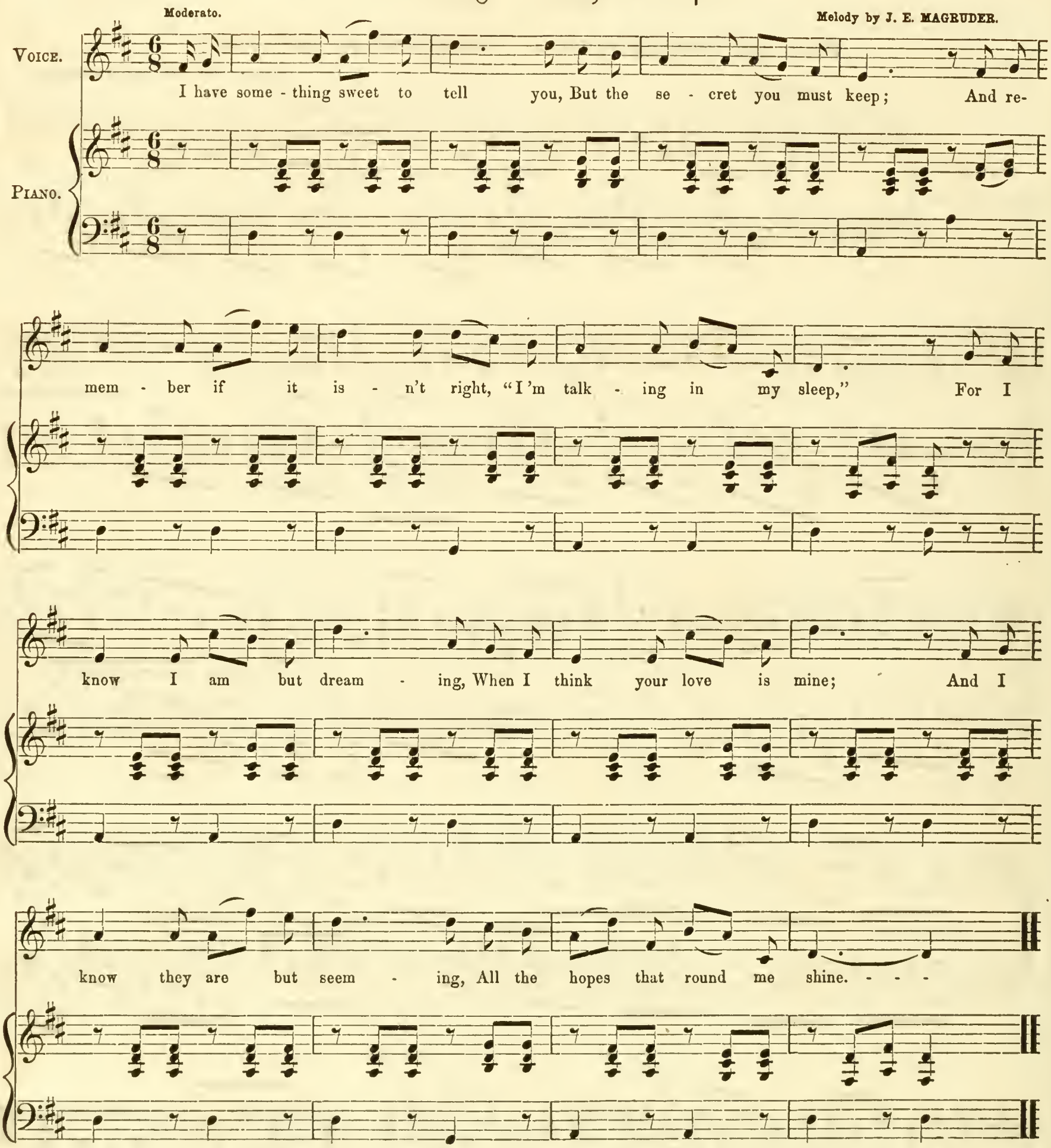
f

Ped. ✻ *Rall.* *Ped. pp* ✻

I'm talking in my Sleep.

Moderato.

Melody by J. E. MAGRUDER.



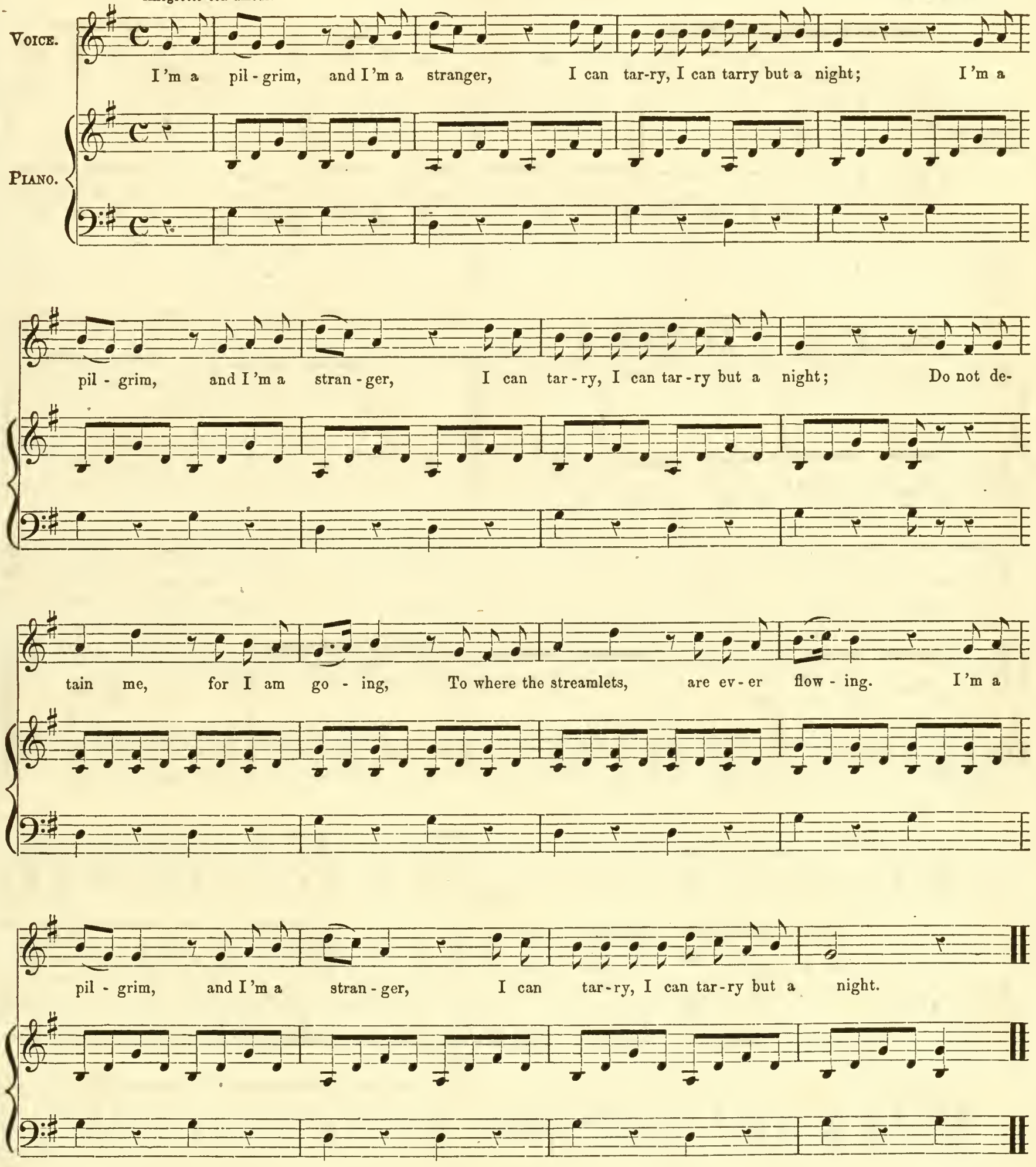
2. So remember, when I tell you,
What I longer can not keep,
We are none of us responsible
For what we say in sleep.
My pretty secret 's coming!
O, listen with your heart,
And you shall hear it humming
So close, 't will make you start.

3. O, shut your eyes so earnest,
Or mine will wildly weep;
I love you! I adore you!
But, "I 'm talking in my sleep!"
For I know I am but dreaming,
When I think your love is mine;
And I know they are but seeming,
All the hopes that round me shine.

I'm a Pilgrim.

Allegretto con amour.

ITALIAN MELODY.



2. ||: There the sunbeams are ever shining,
I am longing, I am longing for the sight; :||
Within a country, unknown and dreary,
I have been wandering, forlorn and weary.
I'm a pilgrim, &c.

3. ||: Of that country, to which I'm going,
My Redeemer, my Redeemer is the light; :||
There no sorrow, nor any sighing,
Nor any sin there, nor any dying.
I'm a pilgrim, &c.

Lilly Dale.

Written and composed by H. S. THOMPSON.

Newly Arranged.

ANDANTE SEMPLICE.

'Twas a calm still night, And the moon's pale light, Shone

soft o'er hill and vale, When friends mute with grief, Stood around the death bed, Of my poor lost Lil - ly Dale.

Ad lib. *A tempo.*

RANI.

Oh! Lil-ly, Sweet Lil-ly, Dear Lil-ly Dale; Now the wild rose blossoms o'er her lit-tle green grave, 'Neath the

BASSI.

Oh! Lil-ly, Sweet Lil-ly, Dear Lil-ly Dale; Now the wild rose blossoms o'er her lit-tle green grave, 'Neath the

Ad lib. *A tempo.*

This popular Song is used by the kind permission of OLIVER DITSON, the Proprietor of the Copyright

trees in the flow' - ry vale.

trees in the flow' - ry vale.

SECOND VERSE.

Her cheeks that once glowed, with the rose tint of health, By the hand of dis - ease had turn'd pale, And the death damp was on the pure white brow, Of my poor lost Lil - ly Dale.

THIRD VERSE.

"I go, she said, to the land of rest" And ere my strength shall fail, I must tell you where, near my own loved home, You must lay poor Lil - ly Dale.

FOURTH VERSE.

Neath the chest-nut tree; where the wild flowers grow, And the stream rip - ples forth thro' the vale, where the birds shall war - ble their songs in spring, There lay poor Lil - ly Dale.

Do they miss me at Home?

Composed by S. M. GRANNIS. Newly Arranged.

ANDANTE. *Dolce.*

Do they miss me at home, Do they miss me? 'Twould be an as-surance most dear, To know that this moment some lov'd one, Were say-ing I wish he were here; To feel that the group at the fire - side Were thinking of me as I roam; Oh

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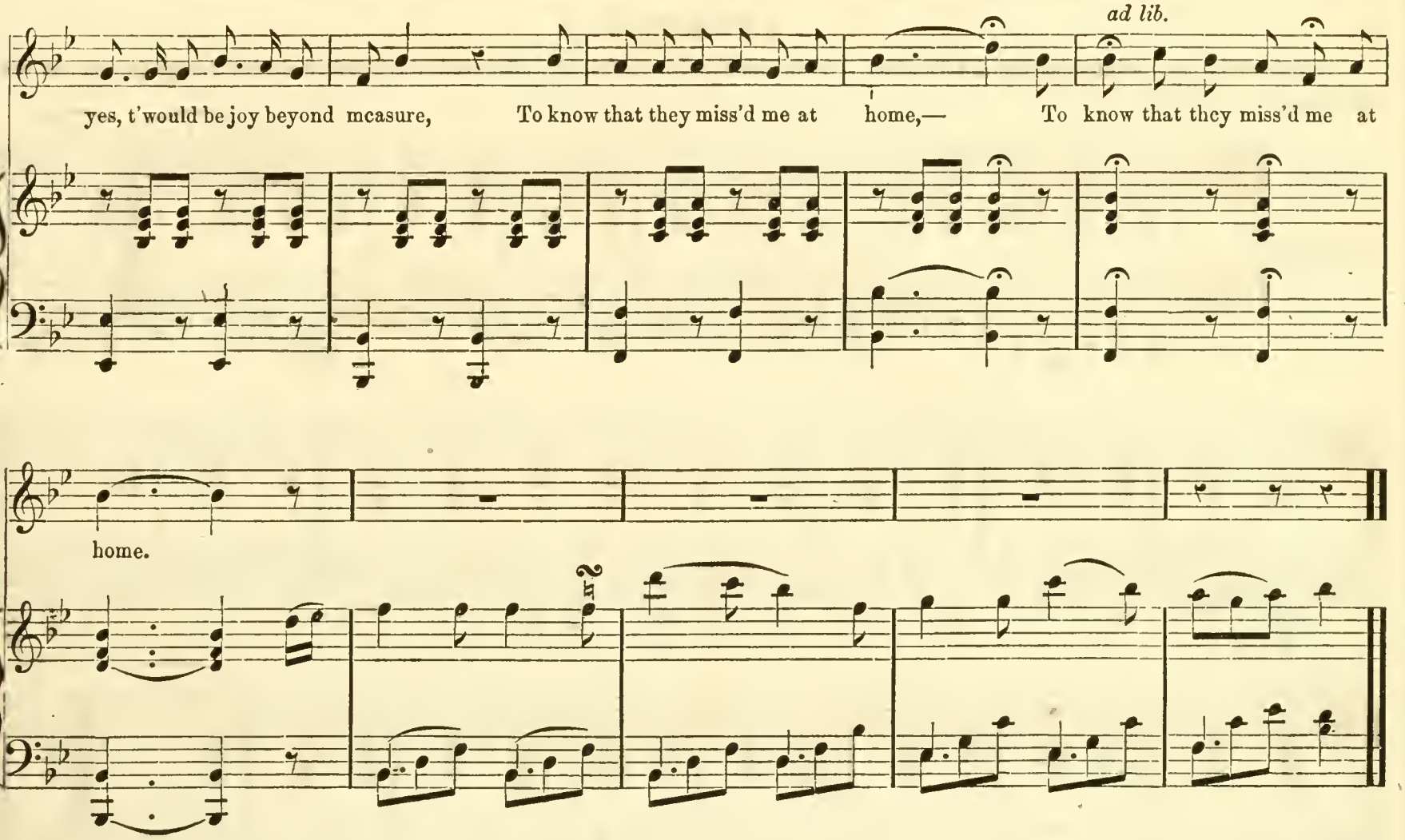


Second Verse.

When twilight approaches, the season
That ever is sacred to song,
Does some one repeat my name over,
And sigh that I tarry so long?
And is there a chord in the music
That's miss'd when my voice is away,
And a chord in each heart, that awaketh
‖: Regret at my wearisome stay. :‖

Third Verse.

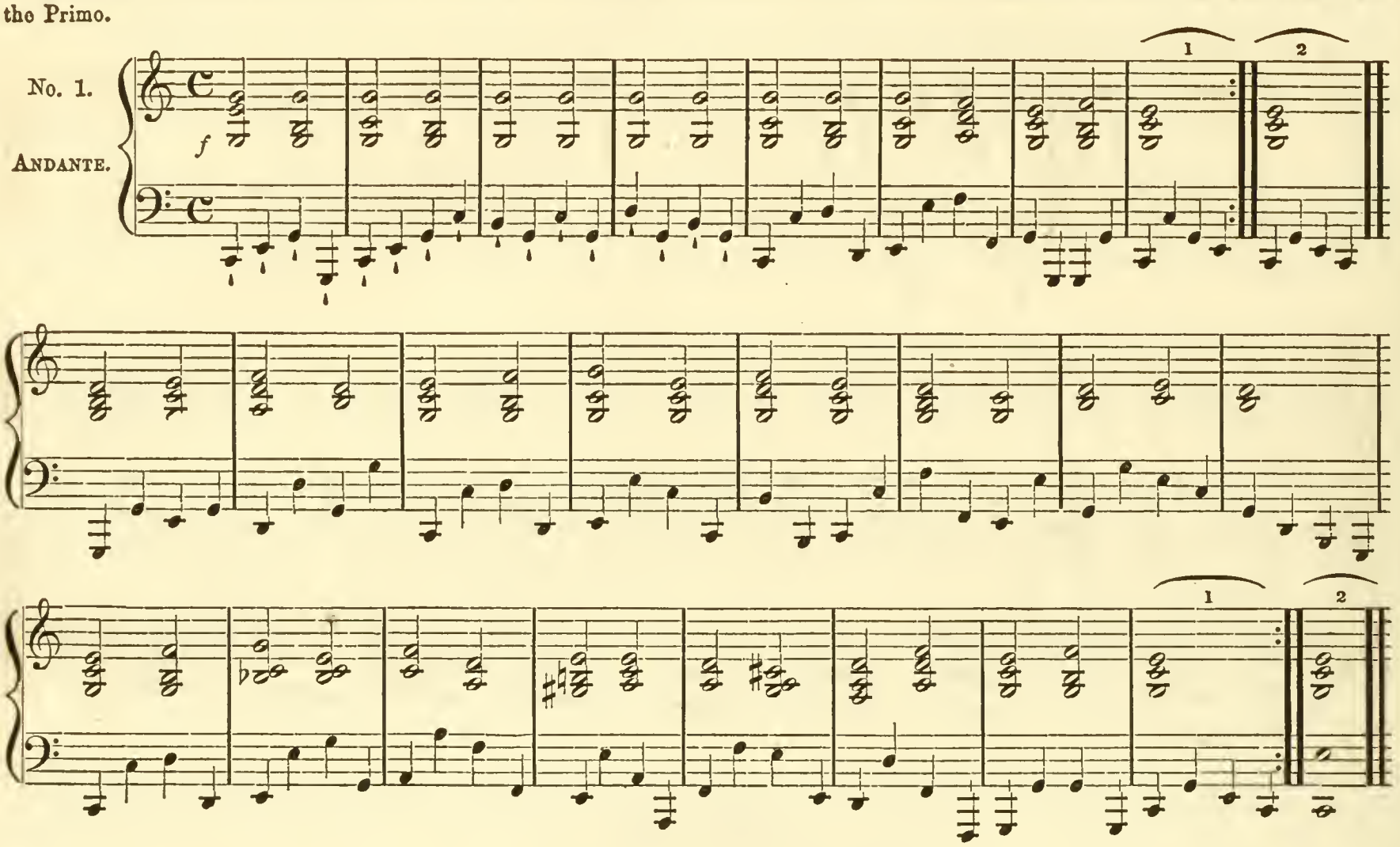
Do they set me a chair near the table
When ev'ning's home pleasures are nigh,
When the candles are lit in the parlor,
And the stars in the calm azure sky?
And when the "good nights" are repeated,
And all lay them down to their sleep,
Do they think of the absent, and waft me
‖: A whispered "good night" while they weep? :‖

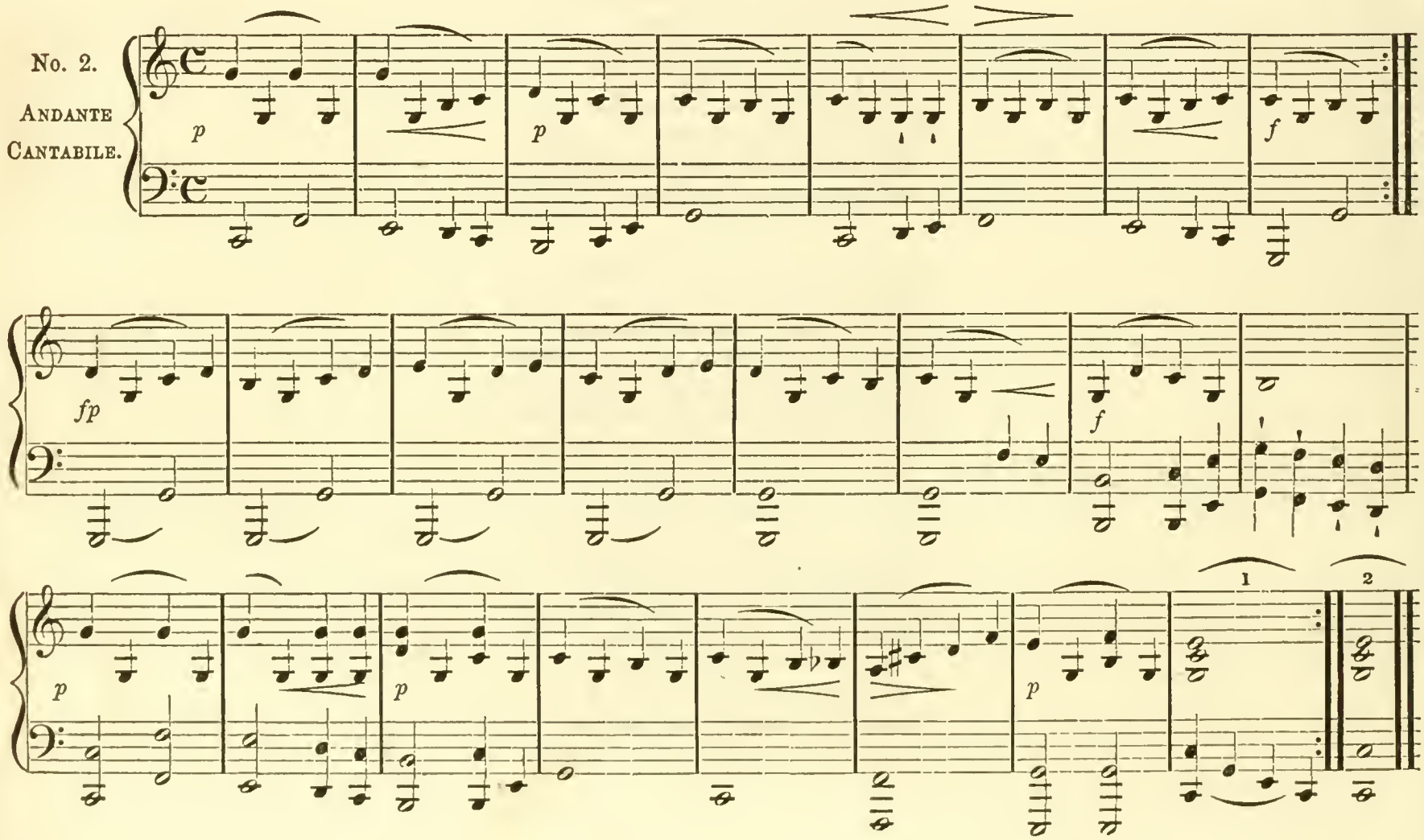
Fourth Verse.

Do they miss me at home—Do they miss me
At morning, at noon or at night?
And lingers one gloomy shade round them
That only my presence can light?
Are joys less invitingly welcome,
And pleasures less hale than before,
Because one is missed from the circle,
‖: Because I am with them no more? :‖

SECONDO.

The Secondo part is intended for the Teacher. When the Pupil is sufficiently advanced, the Teacher should change places, and take the Primo.



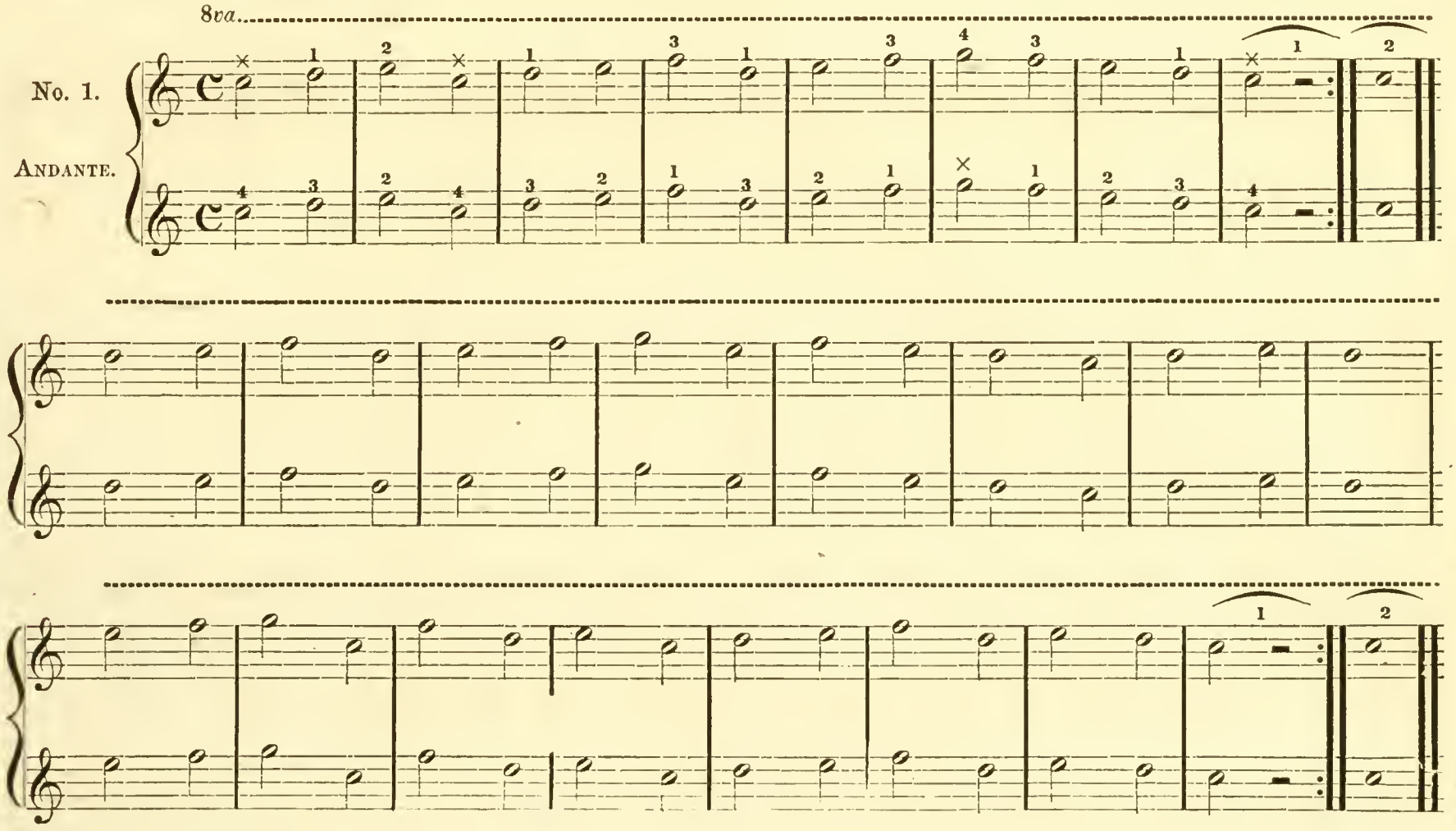


PRIMO

For the purpose of strengthening the fingers of the pupil, the music for each hand is confined within the compass of five notes.

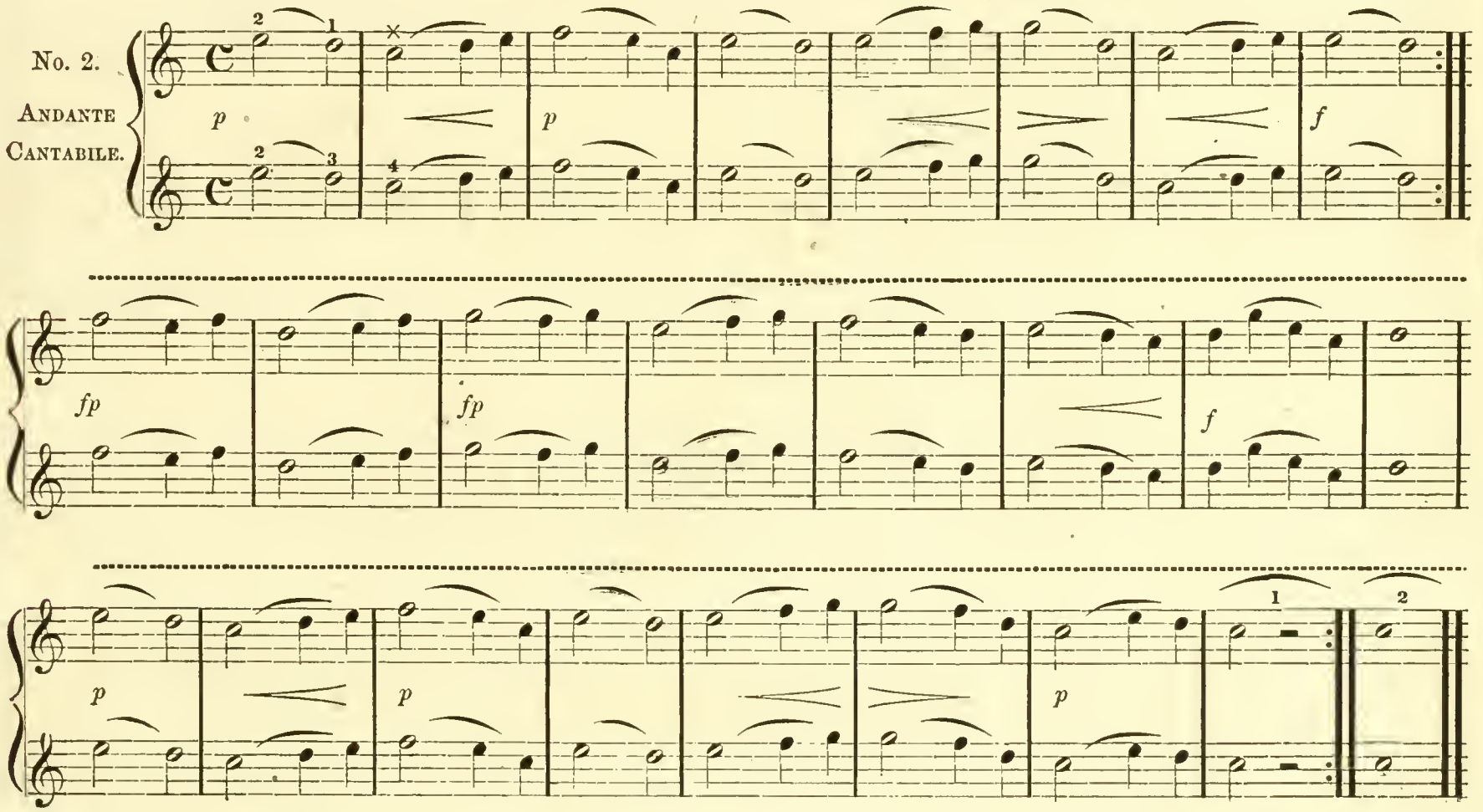
No. 1.

ANDANTE.



No. 2.

ANDANTE CANTABILE.



SECONDO.

No. 3.

MODERATO.

p *f* *p* *fz* *p* *mf* *f* *p* *p* *Cres.* *f* *p* *f*

No. 4.

ALLEGRO.

p *f* *p*

D. C.

PRIMO.

8va.

No. 3.

MODERATO.

p *f*

p

fz *p* *mf* *f* *p*

f *p* *Dol.* *f*

p *Cres.*

8va.

No. 4.

ALLEGRO.

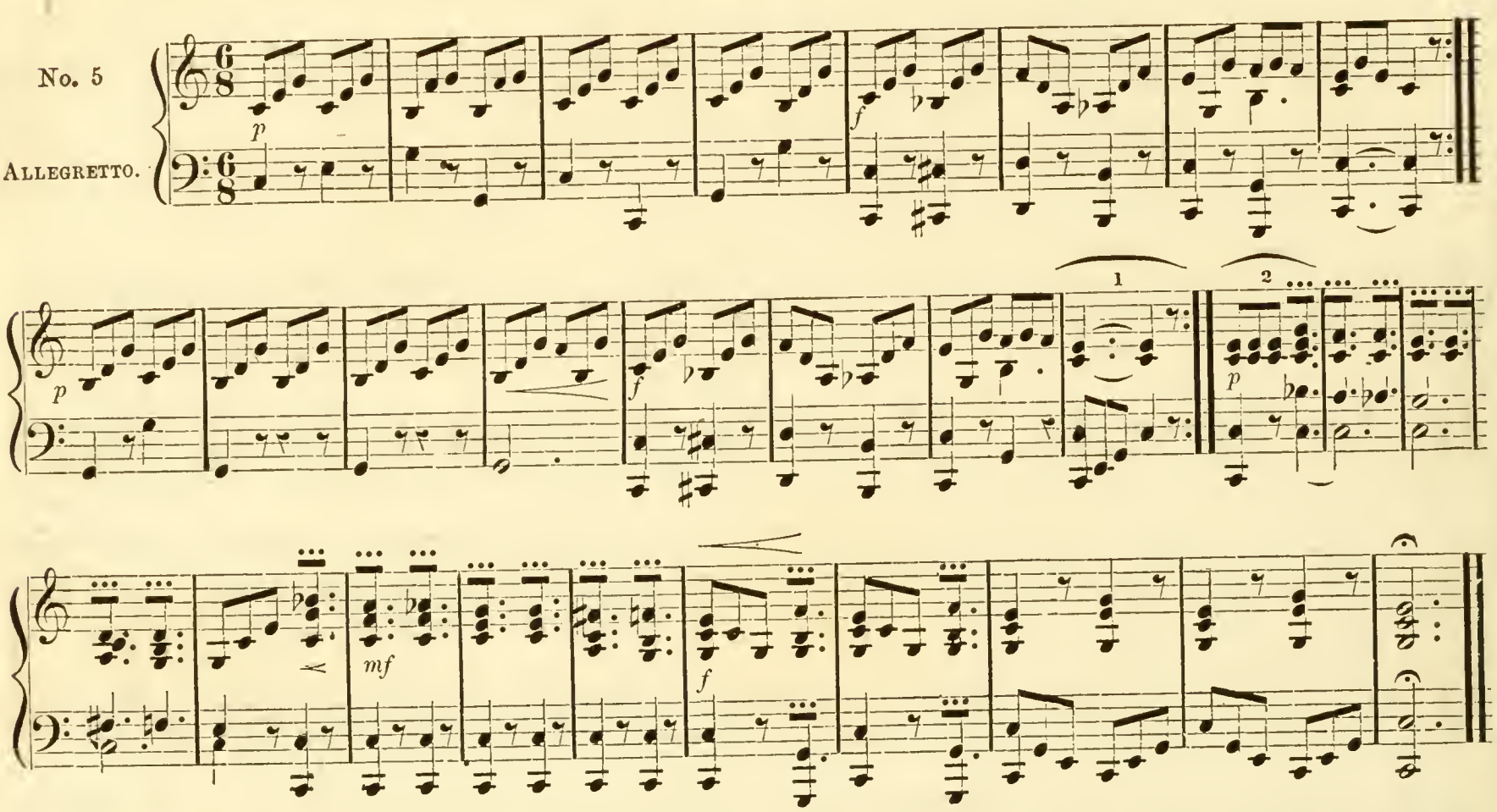
p *f*

f *p* *f* D. C.

SECONDO.

No. 5

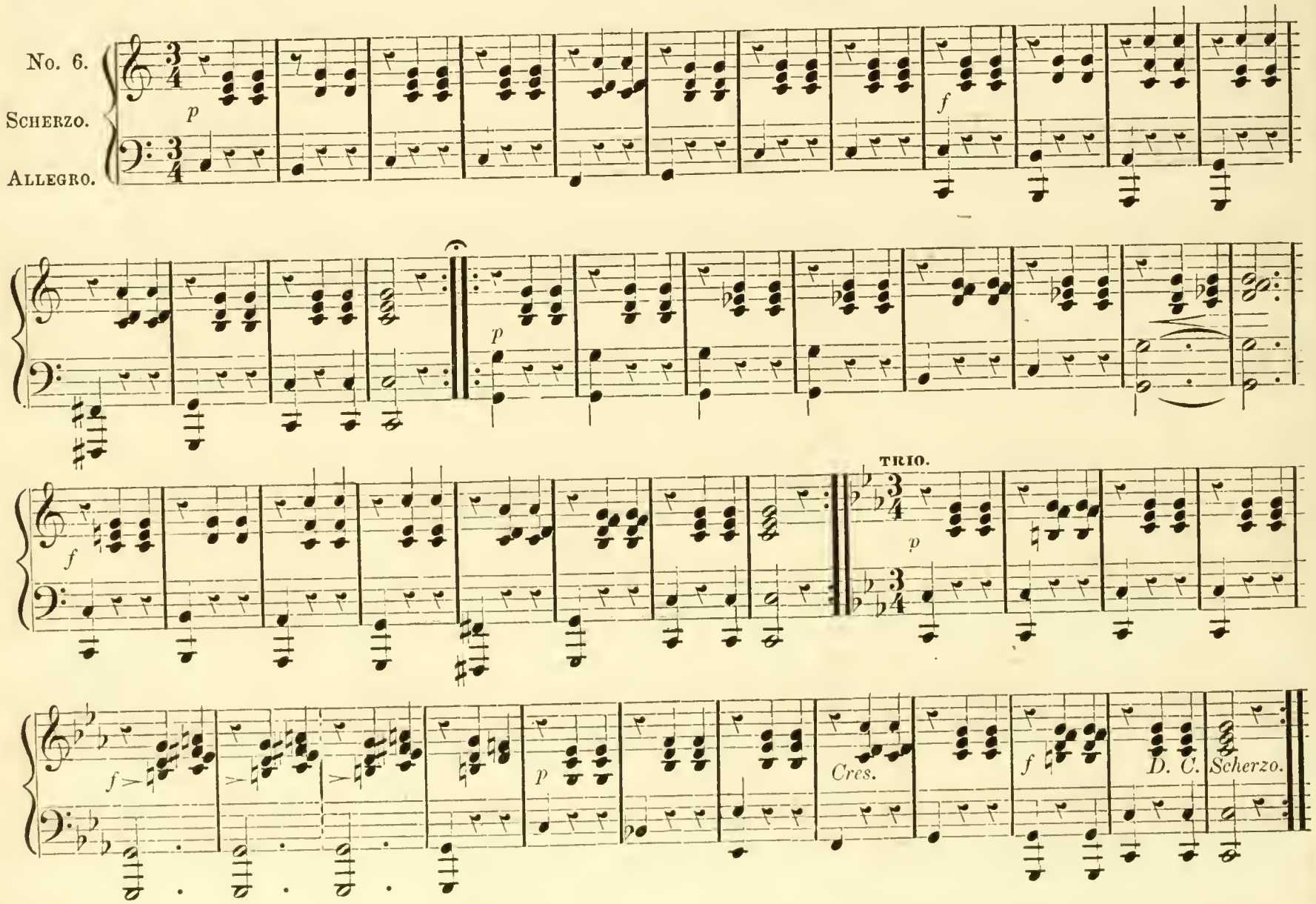
ALLEGRETTO.



No. 6.

SCHERZO.

ALLEGRO.



PRIMO.

8va.

No. 5.

ALLEGRETTO.

p *f*

p *f*

1st. 2nd.

p

mf *f*

8va.

No. 6.

SCHERZO.

ALLEGRO.

p

TRIO.

p

f *p* *Cres.* *f*

D. C.
Scherzo.

SECONDO.

No. 7.

Tempo di Marcia.

f

f

p

f *ff*

Trio.

p

p

f

Marcia D. C.

PRIMO.

No. 7.

TEMPO DI MARCIA.

8va.

f

p

f

p Dolce.

f

ff

8va.

TRIO.

p

f

p Dolce.

Cres.

f

D. C. Marcia.

F. HUNTEN.

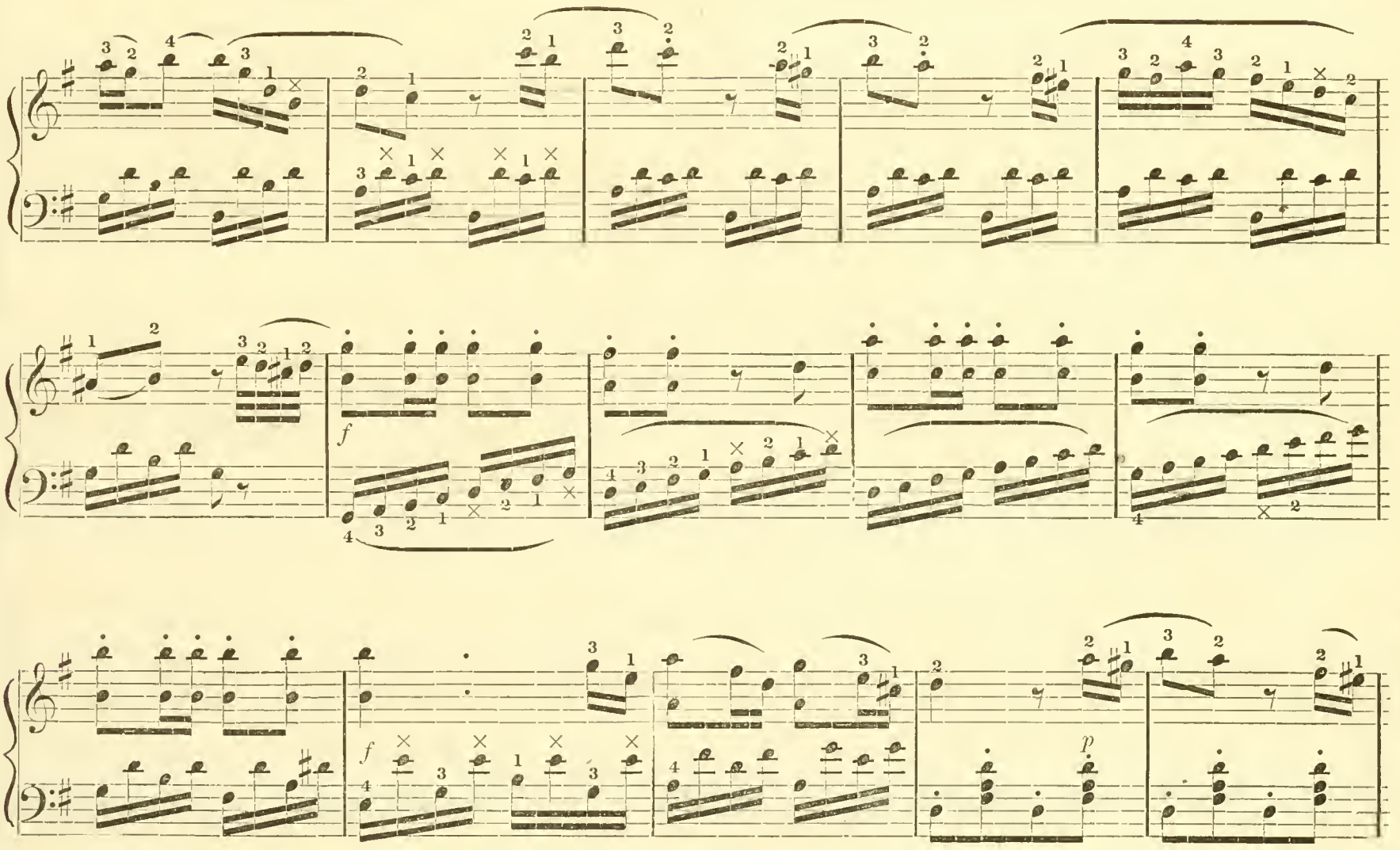
MODERATO.

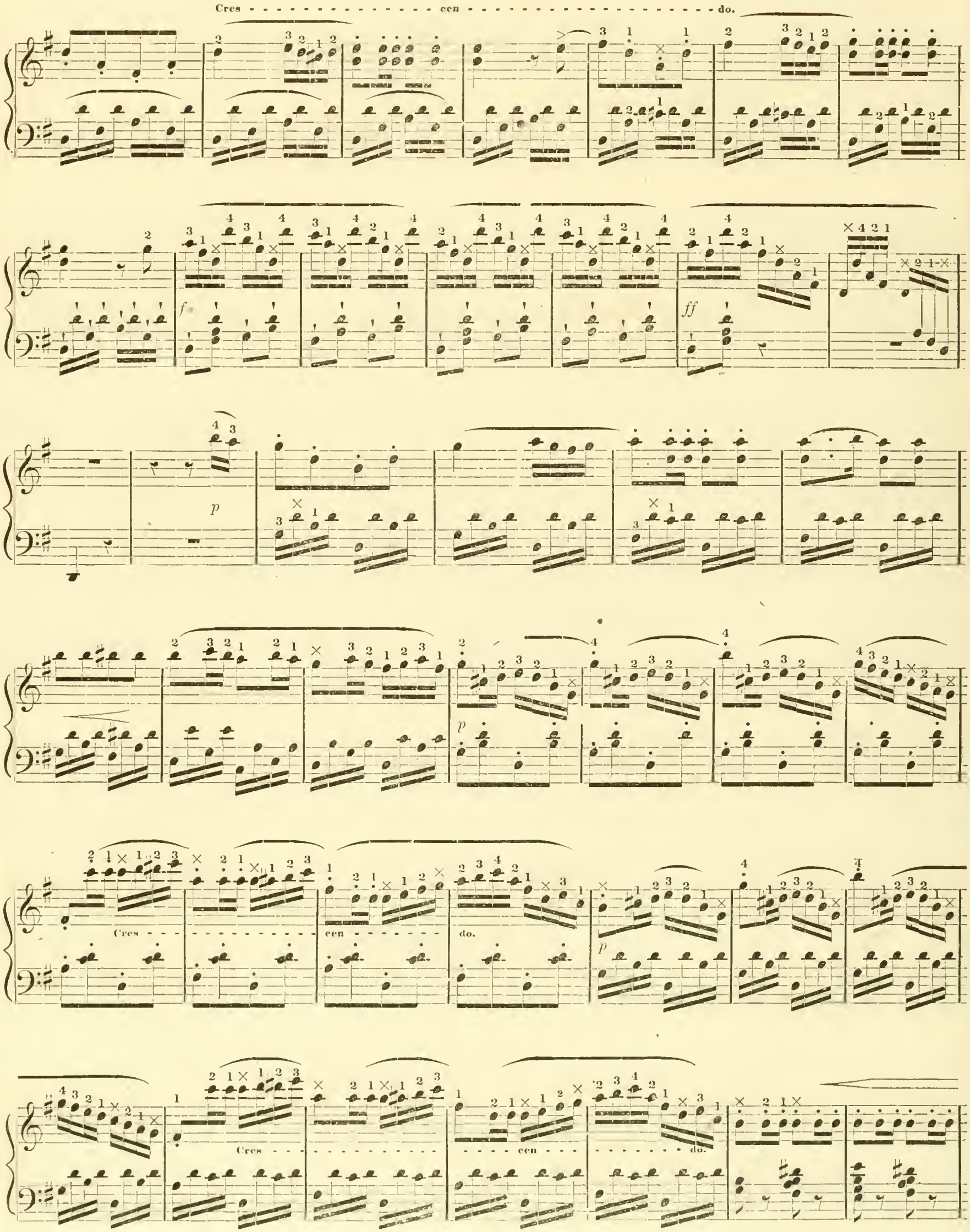
p

f

Cres.

p


f
f
p
p
f
ff
p


Cres - - - - - - - - - - - - - - - - cen - - - - - - - - - - - - - - - - - - do.
f
ff
p
p
Cres - - - - - - - - - - - - cen - - - - - - - do.
p
Cres - - - - - - - - - - - - - - - - - - cen - - - - - - - - - - do.

f.

Dol.

R.H.

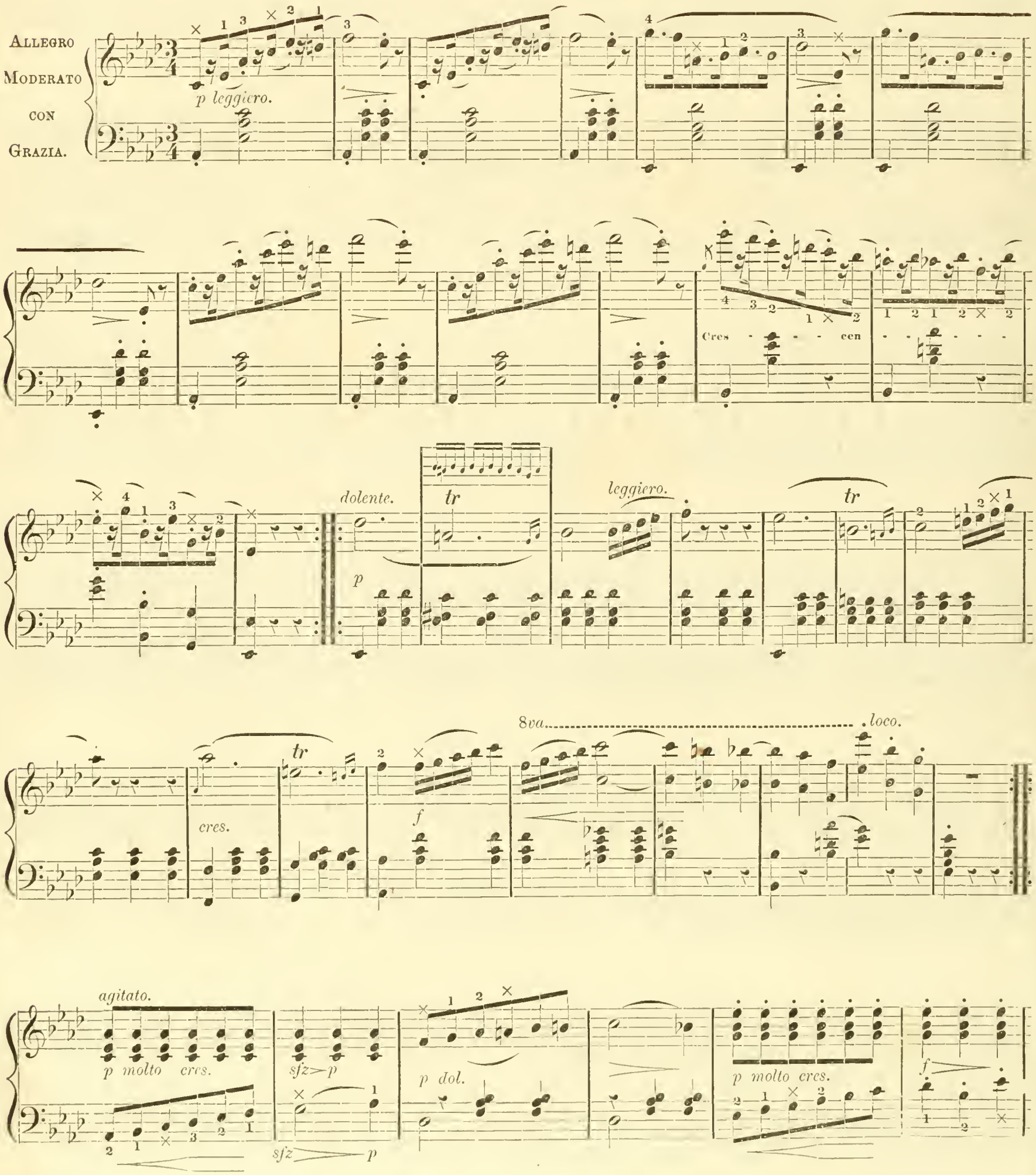
R.H.

f

fz *fz* *fz* *fz*

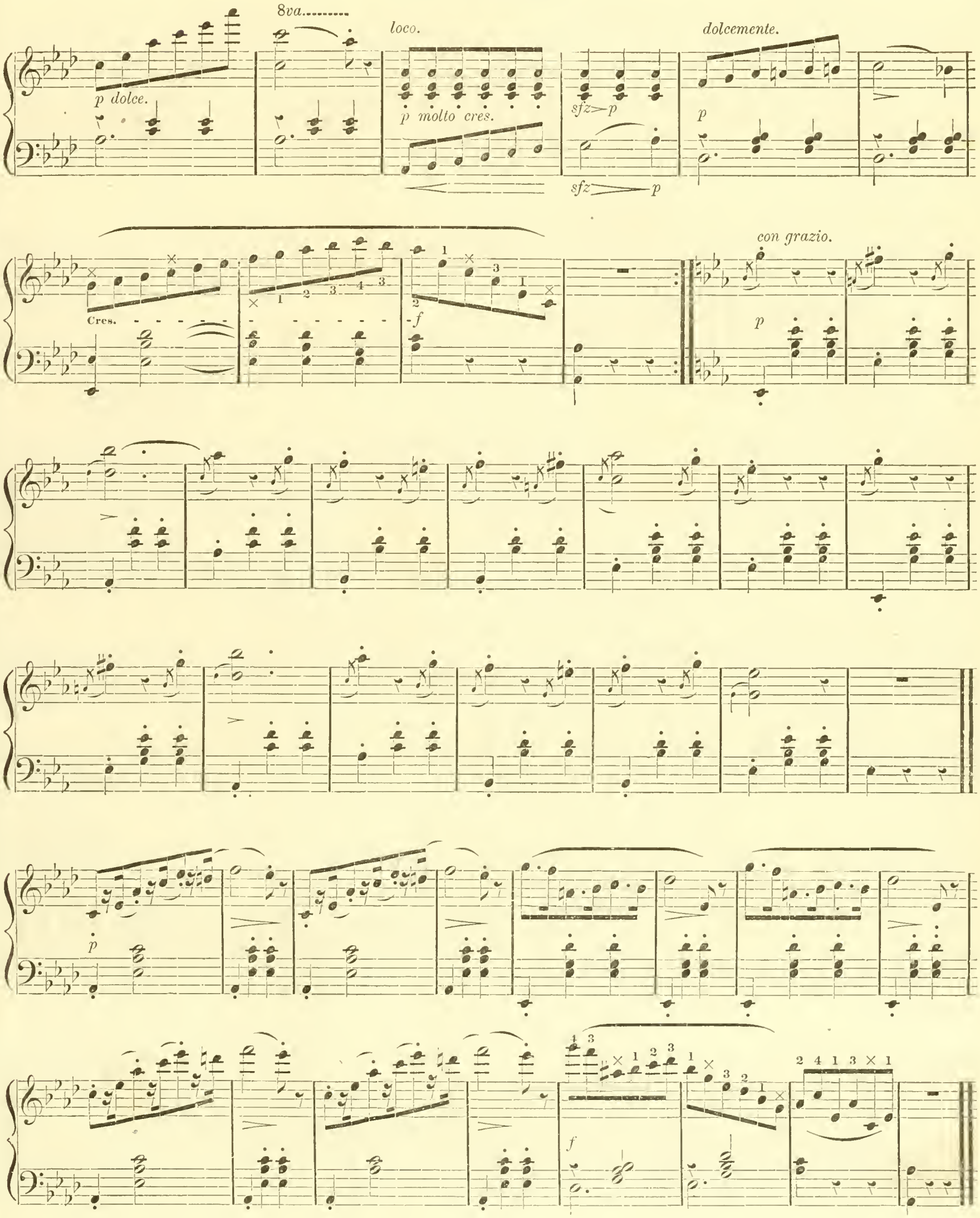
GRANDE VALSE BRILLANTE, PAR F. HUNTEN.—OP. 120.

(Les Bords du Rhin.)



GRANDE VALSE BRILLANTE, PAR F. HUNTEN.—OP. 120.

(Les Bords du Rhin.



(Les Bords du Rhin.)

R. H.

R. H.

R. H.

dolce.

(Les Bords du Rhin.)

p

Cres - - - - cen - - - - do.

dolente. *tr*

p

tr *tr*

cres.

8va. ..... *loco.*

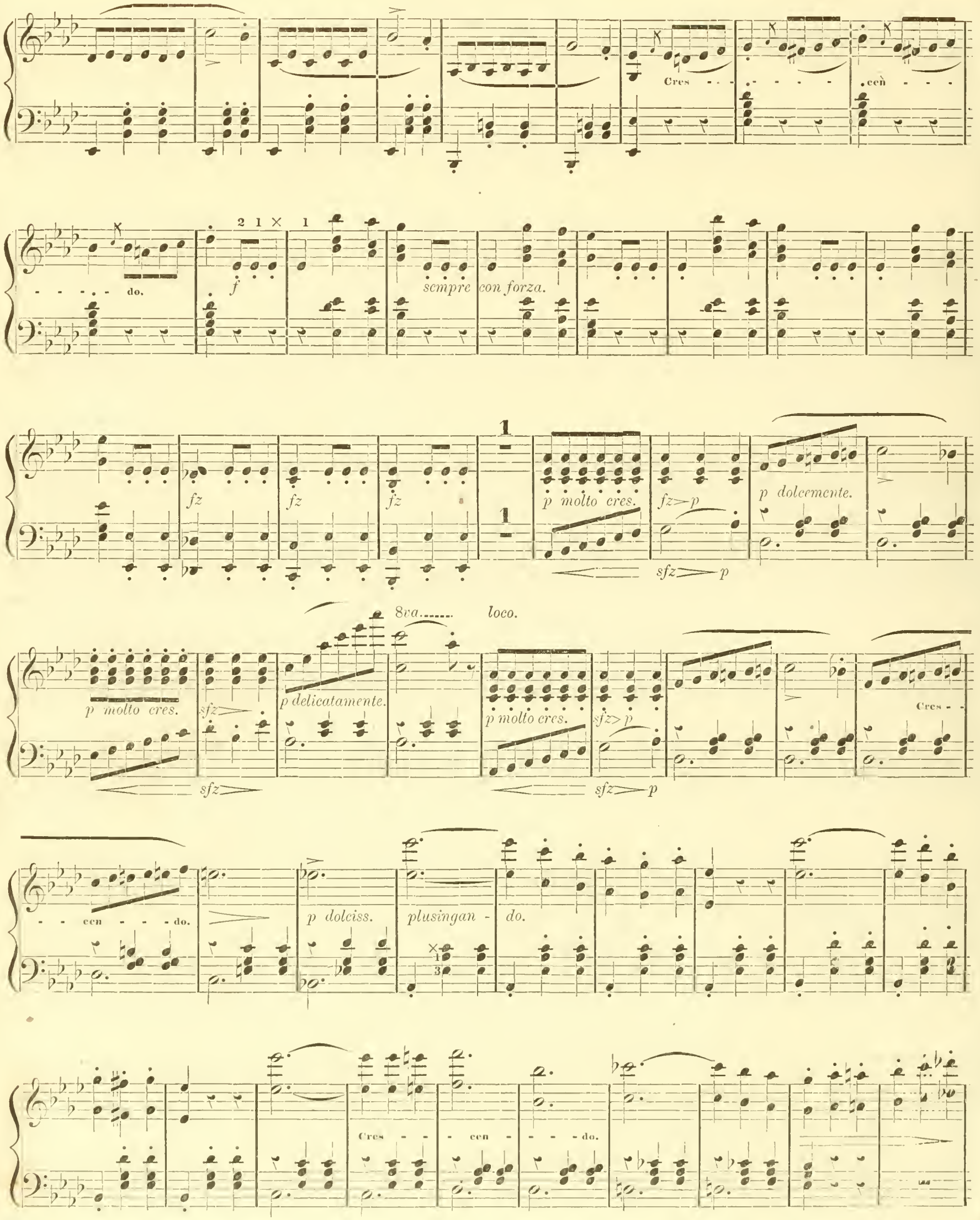
dolciss.

f

pp

GRANDE VALSE BRILLANTE, PAR F. HUNTEN.—OP. 120.

(Les Bords du Rhin.)



(Les Bords du Rhin.)

p

con calore.

Cres.

f

f rinf.

molto cres.

sf

sempre con forza.

molto cres.

fz

f

sfz

sfz

sfz

EXERCISES IN VELOCITY.

SCALE PASSAGES FOR THE RIGHT HAND.

PRESTO. M. M. ♩=108.

CZERNY.

No. 1.

f

8*va*.....

fz

loco.

8*va*.....

loco.

SCALE PASSAGES FOR THE LEFT HAND.

ALLEGRO MOLTO ♩=104. CZERNY.

No. 2.

f

8va.

ff

sf *fz*

ARPEGGIOS FOUNDED ON FOUR NOTES COMPRISED WITHIN THE OCTAVE.

PRESTO. ♩=108.

CZERNY.

No. 3.

8va

p

8va

loco.

cres.

f

ff

8va

PASSAGES CONSISTING OF TURNS DIRECT, INVERTED, AND PREPARED.

PRESTO. ♩=80.

CZERNY.

No. 4.

Mordente.

Cres.

8va

f

dim.

p

cres.

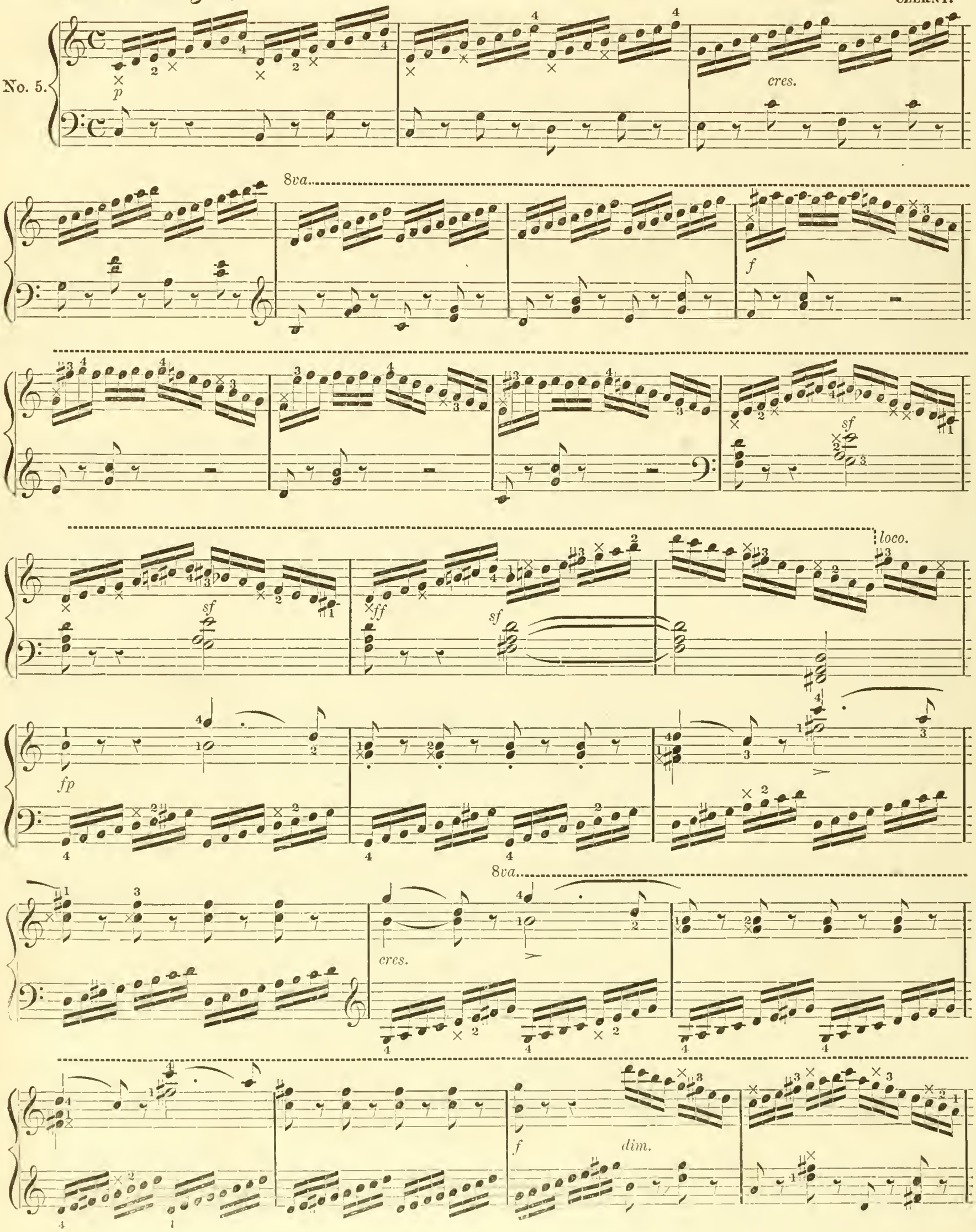
8va

ff

EXERCISES IN VELOCITY.

SCALE PASSAGES FOR EACH HAND ALTERNATELY, AND FOR BOTH TOGETHER.

MOLTO ALLEGRO. 𝅗𝅥=108. CZERNY.



SCALE PASSAGES FOR EACH HAND ALTERNATELY, AND FOR BOTH TOGETHER.

CZERNY.

f *dim.* *cres,*

8va.

sf *dim.* *ff*

p *cres.*

8va.

for.

ff

8va. *loco.*

sf *p* *cres.*

ff *sf*

ADDENDA.

ELEMENTS OF THOROUGH-BASE.

CHAPTER I.

HARMONY is to music, what grammar is to language; harmony, or thorough-base, therefore, may be styled the grammar of music.

The study of Harmony presupposes the student to be familiar with the rudiments of music; the formation of the various scales, both major and minor; the meaning, and the application of the various characters used in music; and, in a word, every thing necessary to a proper understanding of what constitutes the difference between Melody and Harmony.

MELODY consists of a succession of single tones, regulated according to the rules relating to time, accent, &c. When, for example, a female sings alone, without any accompaniment, her song is pure, simple melody. If a person plays on the Flute (or any other instrument capable of producing but one note at a time) it is simply Melody, one-voiced, or *Monophonic*.

Harmony consists of a simultaneous union or combination of tones; it may consist of two, three, four, and more tones. When two females sing together, the one with a somewhat deeper voice than the other, each singing a different part, or melody, it will be music in *two parts*, the simplest form of harmony, and therefore called two-part harmony, that is, it is *Duophonic*,—for two voices.

When to these two voices, a third person, with a high male voice, sings a part in conjunction, there is formed a harmony of *three parts;* this is termed *Triphonic*,—for three voices.

To these three voices, imagine a deep male or *base* voice, and we shall have a harmony of *four parts;* this is called *Tetraphonic*,—for four voices; or *Polyphonic*,—for many voices.

Now, as each person sings a different melody or part, each part moving harmoniously with the other, the composer has to arrange each melody or part according to certain rules, a knowledge of which constitutes the science of harmony.

Presuming that the student has had a sufficient practice on the Piano-forte to play any chord, the theory of harmony consists in showing:

First. From what are chords constructed.

Second. What chords are possible in music.

Third. How these chords may succeed each other, in a regular (that is musically grammatical) manner, so as to give each part or melody its proper harmonic direction.

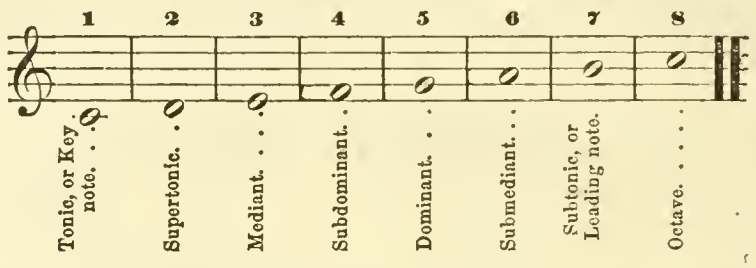
It should be remembered, that each note of the scale has its distinctive appellation; and, also, that the difference of pitch of any given sound compared with another is measured by what are termed INTERVALS.

These Intervals are ten in number, and are divided into *Primes*, or *Unisons*, *Seconds*, *Thirds*, *Fourths*, *Fifths*, *Sixths*, *Sevenths*, *Eighths*, *Ninths*, and *Tenths*. Again; these intervals are subdivided into *Minor*, *Major*, and *Superfluous Seconds; Diminished*, *Minor*, *Major*, and *Superfluous Thirds; Diminished*, *Perfect*, and *Superfluous Fourths; Imperfect*, *Perfect*, and *Superfluous Fifths; Diminished*, *Minor*, *Major*, and *Superfluous Sixths; Diminished*, *Minor*, and *Major Sevenths; Diminished*, *Perfect*, and *Superfluous Octaves; Minor* and *Major Ninths; Minor* and *Major Tenths.*

The first step to be undertaken with sounds, in respect to harmony, is to give to each note of the scale its appropriate name and quality. We therefore proceed to the

SCALE OF C,

SHOWING THE NAME AND QUALITY OF EACH TONE.



One, in the above illustration, is called the *Tonic*, or *Key note*, because it is the Root, or Prime. It is from this note that all the others in the scale are reckoned.

Two is called the *Supertonic*, from its being next *above* the tonic.

Three is called the *Mediant*, from its being midway between the tonic and dominant (5.)

Four is called the *Subdominant*, from its being immediately below the dominant.

Five is called the *Dominant*, or governing note.*

Six is called the *Submediant*, from its being midway between the octave (8), which is *above* it, and the mediant (3), which is *below* it.

Seven is called the *Subtonic*, (or *Leading Note*,) from its being immediately below the octave or tonic.†

Eight is called *Octave*, because it is the eighth note *above* the tonic.

* It will be seen, hereafter, that the chords of the Dominant and Subdominant are closely related to the Tonic harmony.

† The words Octave and Tonic are here used in the same sense, being considered synonymous in their application.

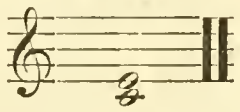
CHAPTER II.

MAJOR AND MINOR THIRDS.

If the student, before proceeding further, will strike on the piano the keys C and E (1 and 3 of the scale of C) together, the sounds produced will form what is termed a *major*, or *large third.*

EXAMPLE.

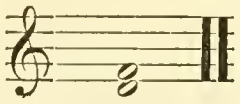
Major Third.



If the keys D and F (2 and 4) are struck together, it will produce a *minor*, or *small third.*

EXAMPLE.

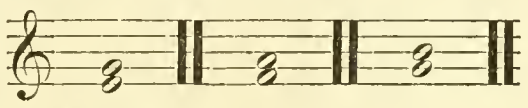
Minor Third.



The union of E and G (3 and 5) produce a *minor third;* F and A (4 and 6) form a *major third*, and G and B (5 and 7) will form a *major third.*

EXAMPLE.

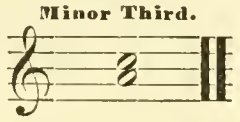
Minor Third. Major Third. Major Third.



A and C (6 and 8) will form a *minor third.*

EXAMPLE.

Minor Third.

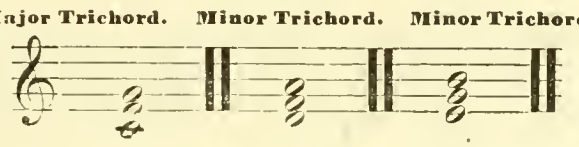


The union of any two sounds as above described, form what is called an *interval* of a *major* or *minor* third.

Chords are formed by uniting a third or fourth sound to any one of the intervals. Thus, the letters C, E, and G (1, 3, and 5) form a chord of three notes, or a *major Trichord.* The letters D, F, and A (2, 4, and 6) will form a *minor Trichord.* The letters E, G, and B, (3, 5, and 7,) will also form a minor Trichord.

EXAMPLE.

Major Trichord. Minor Trichord. Minor Trichord.



INTERVALS.*

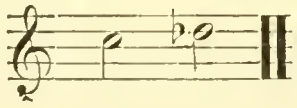
The distance from one tone to another is termed an Interval.

An Interval may be either *Diatonic*, or *Chromatic.*

A change from any given letter to the next above it, as from C to D♭, is a Diatonic interval.

EXAMPLE.

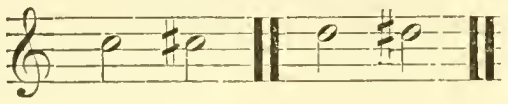
Diatonic Interval.



When the change is made simply by the addition of a sharp, as from C to C♯, or from D to D♯ &c., it is called a chromatic interval.

EXAMPLE.

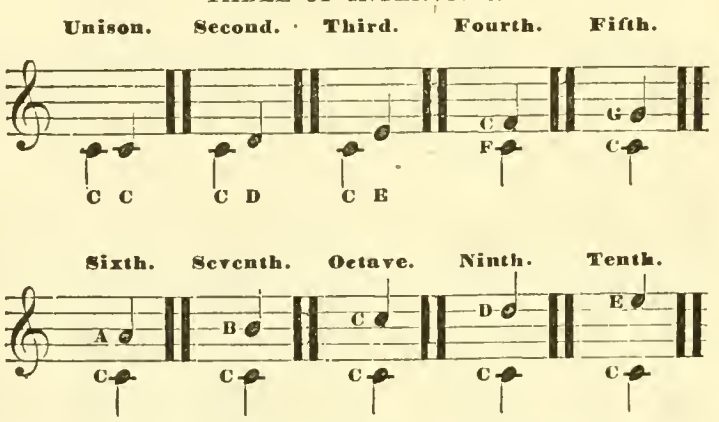
Chromatic Intervals.



The ten intervals before named, we will now give in the key of C. The student will remember that the distances are reckoned from the lowest note or the root, upwards, C being taken as the root, or lowest note.

Thus, from C to C in the following example, (both notes producing similar sounds) is called a Unison. From C to D is an interval of a second. From C to E is an interval of a third, &c., &c.

TABLE OF INTERVALS.

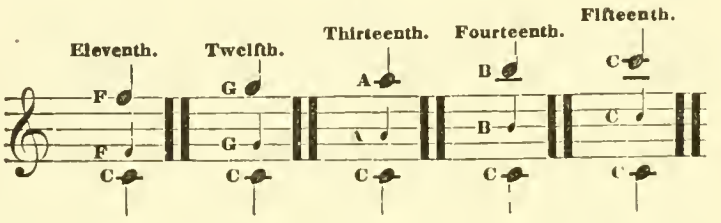


It should be observed that the Unison (or like sound) is no interval, yet it must be treated as such, harmonically, because two different parts occasionally take one and the same note.

The interval of the Tenth is to be considered as a mere extension of the Third taken an octave higher.

Intervals separated by still wider distances than the tenth, are to be considered as merely fourths, fifths, sixths, sevenths, &c., taken one or more octaves higher.

EXAMPLE.



* For a more extended definition of Intervals see Peters' Burrowes' Primer, page 30.

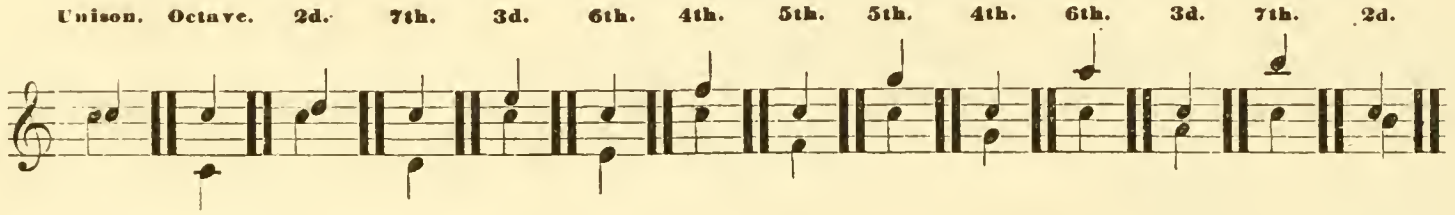
An interval is said to be *inverted*, when the upper note is placed an octave lower, or the lower note placed an octave higher.

Thus, from C to D is an interval of a second; but, if C remains stationary, and D is placed an octave lower, the interval becomes a seventh, &c., &c.

It will be seen that the *second*, by inversion, becomes a ***seventh.*** A *third*, becomes a *sixth.* A *fourth*, becomes a *fifth*, &c., &c.

The easiest method of ascertaining what an interval will be when inverted, is to add to any given interval as much as will make up *nine*, and the difference will give the name of the interval when inverted; thus, a *unison* (which may be represented by the figure 1) will, when inverted, become an *eighth*, or octave; a *second* will become a ***seventh*, &c., &c.**

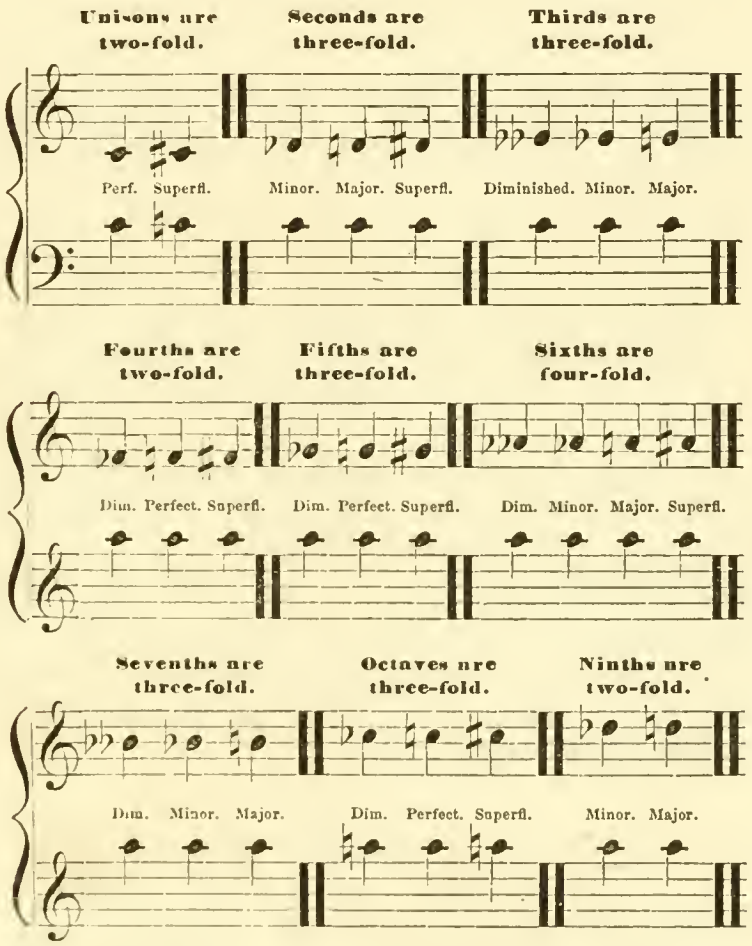
TABLE OF INVERTED INTERVALS.



The keys of C major and A minor have been taken by way of illustration; but the student should write the Exercises in all the various keys.

TABLE OF INTERVALS SUBDIVIDED.

As each note of the scale may be raised by a sharp (♯) or double sharp (𝄪), or depressed by a natural (♮), flat (♭), or double flat (𝄫), each interval admits of *two*, *three*, and sometimes *four* subdivisions. These subdivisions are indicated by the terms before mentioned, namely, *diminished*, *minor*, *major*,* and *superfluous.*



It will be observed that many intervals when struck, are taken on the very same keys of the Piano. For example, the superfluous second, and the minor third, (from C to D ♯, and C to E ♭) or the superfluous fourth, and diminished fifth (from C to F ♯, and C to G ♭, &c.); yet it is important that these intervals should be well understood and distinguished from each other, as each requires a different note for its accompaniment, and forms quite a different chord, and is also resolved in a different manner, as will hereafter be shown.

* Instead of the words minor and major, the terms *false*, or *imperfect*, and *perfect* are sometimes used; thus a *false* or *imperfect fifth*, a *perfect fifth*.

CHAPTER III.

FORMATION OF CHORDS.

In the practice of the various intervals, the student will have discovered that many of them sound agreeably to the ear, while others sound quite the reverse. Those that are agreeable are called *Consonant*, and the disagreeable intervals are called *Dissonant.*

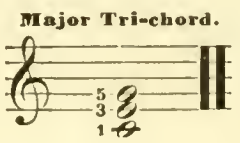
The consonant intervals are: the Perfect Unison, the Major and Minor Third, the Perfect Fifth, the Minor and Major Sixth, the Perfect Octave; and the Minor and Major Tenth.

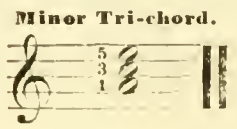
All the other intervals are *dissonant.*

The consonant intervals are again divided into *perfect* and *imperfect.* The perfect are: the Perfect Fifth, and Perfect Octave. The imperfect are: the Minor and Major Third, and the Minor and Major Sixth.

Concords are distinguished from Discords, among other properties, by the latter requiring a *resolution;* that is to say, the dissonant interval must be resolved into the consonant one.

The most perfect and agreeable of the consonant intervals is that series of sounds which consists of the tonic, or root, its major or minor third, and the perfect fifth. It is sometimes called the *Triad Harmony*, or the *Tri-chord*, but most generally the *Common Chord.* Almost every musical sentence ends with this chord, and, in general begins with it.



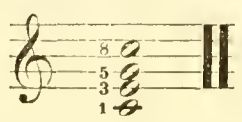


It will be seen that the figure 1 is applied to the lowest, or base note; the figure 3 is applied in the major common chord to E, or the third from C; and the figure 5, to the fifth from C.

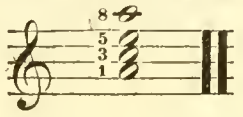
In the minor common chord, the figure 1 is applied to its root (A), and 3, to the third (C), and 5, to its fifth (E).

When the octave is added to the common chord, the figure 8 is used in both major and minor chords.

Major Common Chord with the Octave Added.



Minor Common Chord with the Octave added.

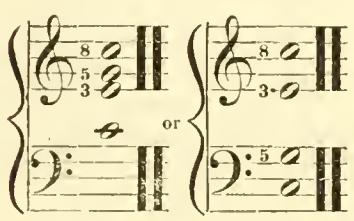


In whatever key it is written, the common chord consists of a third, major or minor, the fifth, and eighth or octave, of any base note played in connection.

It is usual to write the base note in the base clef; and, as the distances of the treble notes are always counted from the base note, the figure 1 is left out, as the base note is understood to be 1.

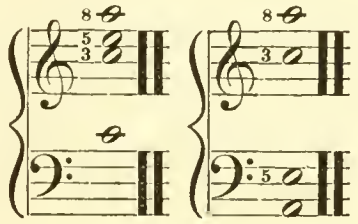
Major Common Chord written in both clefs.

No. 1. No. 2.



Minor Common Chord written in both clefs.

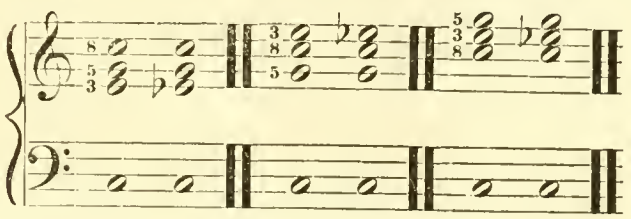
No. 3. No. 4.



All intervals are counted from the lowest note upward. In counting, it is the number of *letters* that are to be considered; thus, from C, in the base, to E, in the treble, is a third; consequently, the figure of 3 is placed before the E. From C, in the base, to G, in the treble, is a fifth; so the figure 5 is placed before the G. From C, in the base, to C, in the treble, is an eighth, or octave; consequently, the 8 is placed before the C.*

In the preceding examples, the eighth, or octave, is placed in the highest part; but, as the *third*, or the fifth, may be taken from below, and placed an octave higher, it follows, that the common chord admits of three positions: namely, the *octave position*, the eighth being the upper note; the *third position*, the third being above; and the *fifth position*, with the fifth above; thus:

Octave Position. Third Position. Fifth Position.



Observe that each chord is written in C major and C minor.

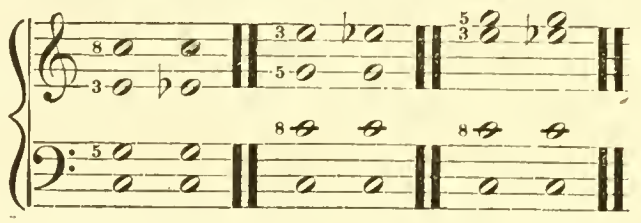
*The student should count the chords No. 2, No. 3, and No. 4, in the same way, and afterward transpose them into the various keys.

A portion of the harmony is sometimes placed in the base clef; but the changes or duplications of the middle notes do not, in any way, change the nature of the chords.

The following example, showing the *Octave position*, *Third position*, and the *Fifth position*, is given first in the major, and then in th minor.

EXAMPLE.

Octave Position. Third Position. Fifth Position.



The full figuring of the common chord is $\begin{smallmatrix}8\\5\\3\\1\end{smallmatrix}$ but the figures **8**, **5**, or **3**, is all that is usually necessary.

Sometimes the absence of any figure denotes the common chord, as will be seen hereafter.

CHAPTER IV.

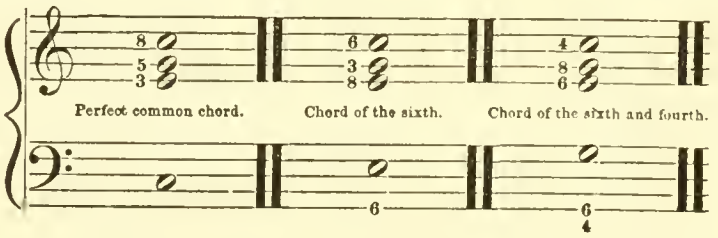
INVERSION OF CHORDS.

We have seen, in the preceding examples, that the treble notes only, have changed their places, the base having remained stationary. The common chord, having three notes in the treble, can have as many positions; in the same manner, by changing the base notes, it can have as many alterations.

These alterations of the base notes are called Inversions, and are derivatives from the common chord.

The inversion of a chord takes place when the actual base, instead of the root, takes one of the other notes of which the chord consists.

EXAMPLE.

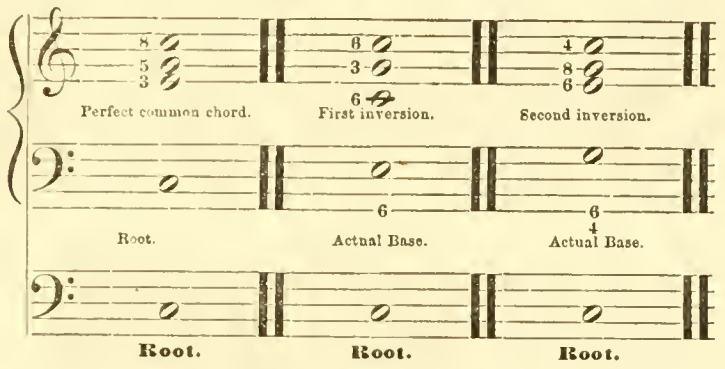


The root, or prime, of each of the preceding chords, is C.

The root of a base note, marked with a **6**, is a third below.

The root of a base note, marked with a $\frac{6}{4}$, is a fifth below.

EXAMPLE.

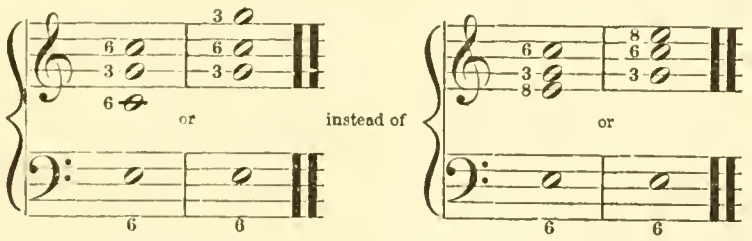


The student will remember, that all intervals are to be counted from the actual base; hence, in counting the intervals of the chord of the sixth, it must be done as follows: From the actual base (E) to C in the treble, is a sixth; hence the **6** is placed before C. From the actual base (E) to G in the treble, is a third; hence the **3** is placed before G. From the actual base (E) to C in the treble, is a sixth; hence the **6** is placed before C, the root of the chord of the sixth being on C.

In counting the intervals of the chord of the sixth and fourth, it will be seen, that from the actual base note (G) to E in the treble, is a sixth, to G is an eighth, and to C a fourth; hence the figuring. The root of the chord of the sixth and fourth being still on C.

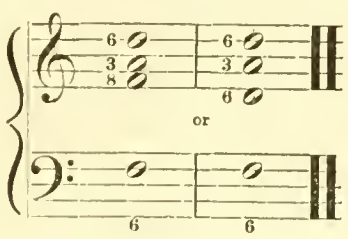
The full figuring of the chord of the sixth is $\frac{8}{6}{}_{3}$; but when the chord is major. the eighth is left out, and some other interval doubled instead.

EXAMPLE.



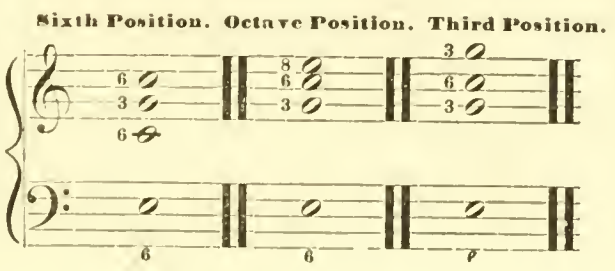
When the chord of the sixth is minor, the eighth may be doubled, or the sixth may be doubled.

EXAMPLE.



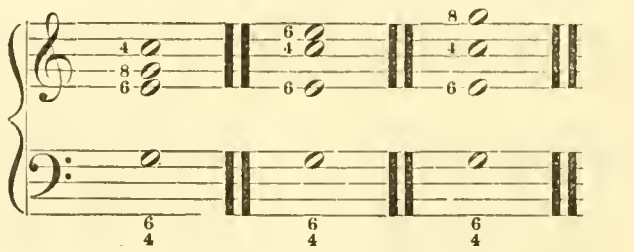
The chord of the sixth, (so called, because its principal interval is the sixth,) has also its three positions for the right hand, like the common chord.

EXAMPLE.



In like manner, the chord of the sixth and fourth has its three positions for the right hand.

EXAMPLE.

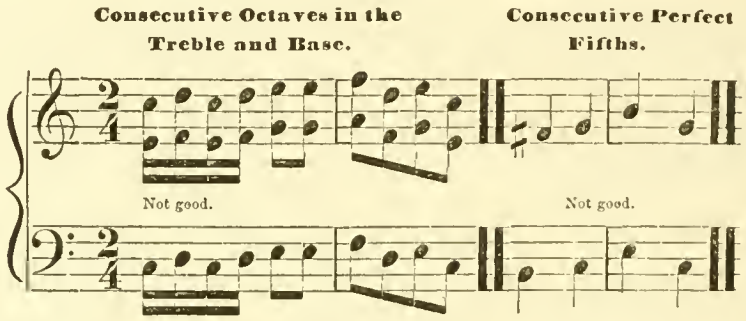


CHAPTER V.

CONSECUTIVE OCTAVES, AND FIFTHS.

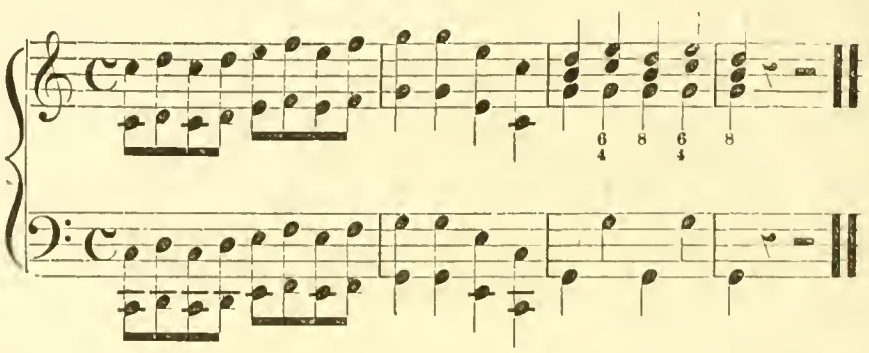
In writing or playing chords, the progressions to be avoided are, Consecutive Octaves and Consecutive Fifths. It is not allowable for the base to move in octaves with the other parts, when the chords are filled up; nor can one perfect fifth move consecutively with another perfect fifth.

EXAMPLE.



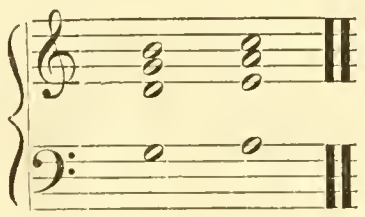
Consecutive octaves are allowed when the various parts move in Unison with the Melody.

EXAMPLE.



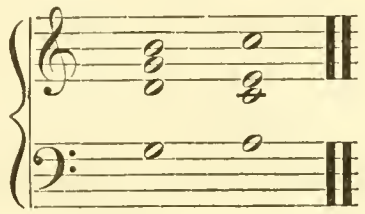
In the above example, the octaves run consecutively during the first two bars. In the last two bars the common chord of G, and the chord of the sixth and fourth (having C for the root), alternate.

The following example contains both consecutive octaves and consecutive fifths.



The melody moves from B to C. The second part from G to A, being consecutive octaves to the base, which also moves from G to A. The third part moves from D to E. These last are consecutive fifths with the base.

The faults may be avoided in the following manner:

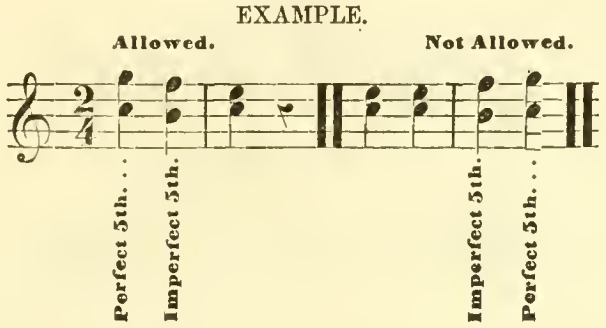


The student will perceive that the G, in the preceding example, does not rise, as before, to A, but falls to E; and the D, instead of rising to E, falls to C.

Consecutive octaves and fifths are most likely to occur when the base moves up or down one degree. The surest way of avoiding them is, to move the base in one direction and the melody in another, unless a sufficient reason should prevent.

An imperfect fifth may follow a perfect fifth in a descending movement. In an ascending movement the imperfect fifth must not precede a perfect fifth.

EXAMPLE.



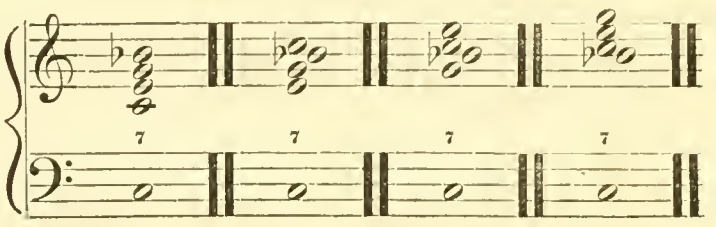
CHAPTER VI.

THE CHORD OF THE MINOR SEVENTH AND ITS INVERSIONS.

The chord of the minor seventh is called the Fundamental Discord. It is formed by adding to the common chord the interval of a seventh; and, as it consists of four notes, so it has four positions or changes in the right hand.

EXAMPLE.

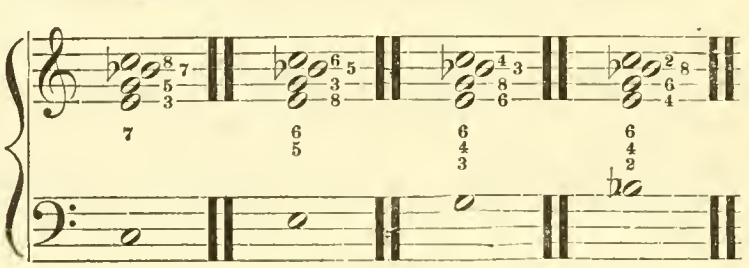
The chord of the Minor Seventh and its four positions.



In all these positions the chord remains the chord of the minor seventh.

Three new chords are derived from the minor seventh: by moving up the base a third from the root, we have the chord of the *sixth* and *fifth*. When the base is moved up a fifth from the root, we have the chord of the *sixth*, *fourth* and *third*. When the base is moved up a seventh from the root, we have the chord of the *sixth*, *fourth* and *second*.

EXAMPLE.



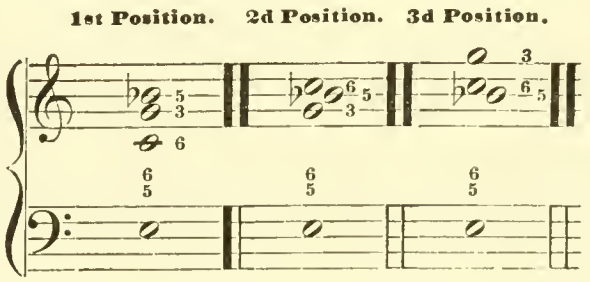
Remember, that in the first inversion of the chord of the seventh ($\frac{6}{5}$), the figuring is counted from the base note (E):—thus, from E in the base, to the lowest treble note (E), is an octave; hence the figure **8** beside it. From the base note to the next treble note (G), is a third; hence the figure **3** beside it. From the base note to the next treble note (B ♭), is a fifth; hence the figure **5**. To the next note is a sixth; hence the figure of **6**.

The student will observe, that in each inversion of the chord of the seventh, in the above example, the root or fundamental base is C.

The full figuring of the chord of the seventh is $\frac{8}{7\ 5\ 3}$; but the **7** alone is generally used, except when other figures are needed, for the same reason as for the figures of the common chord.

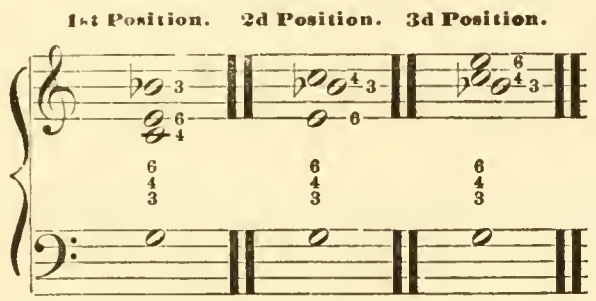
Each inversion of the chord of the minor seventh has its different positions. Thus, the chord of the sixth and fifth, has three positions.

EXAMPLE.



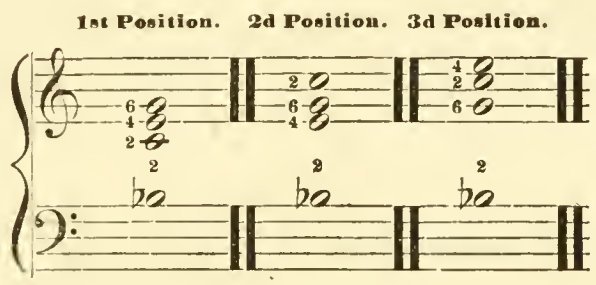
The chord of the sixth, fourth, and third, has three positions.

EXAMPLE.



The chord of the second, has three positions.

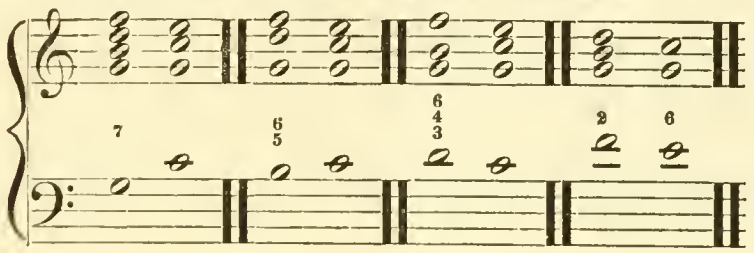
EXAMPLE.



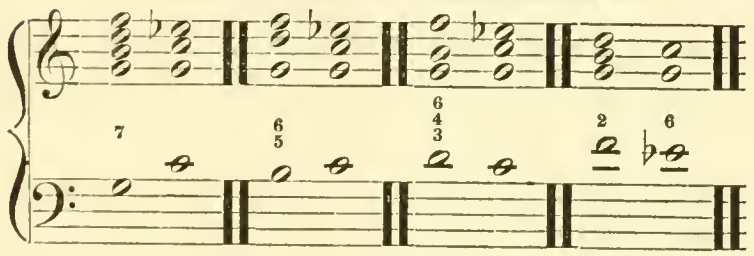
The minor seventh is called the dominant seventh, when it occurs on the fifth degree of the scale, therefore, in the key of C, it falls on G. The natural resolution of this chord, and its derivative, the chord of second excepted, is the perfect common chord major or minor.

EXAMPLE.

Dominant Sevenths with Major resolutions.



Dominant Sevenths with Minor resolutions.

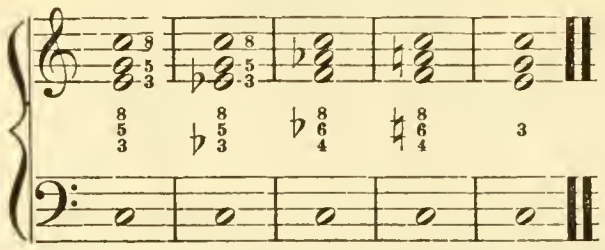


It is important, that the student should remember, in the figuring of chords, the Unison is expressed by placing the figure 1 over the actual Base note; a *second* is expressed by 2; the *third* by 3; the *fourth* by 4; the *fifth* by 5; the *sixth* by 6; the *seventh* by 7; the *octave* by 8; the *ninth* by 9, and the *tenth* by 10.

In like manner a ♯, ♭, or ♮ placed before one of the figures will raise or depress the interval accordingly; thus, ♯3, ♭7, ♮6. When a ♯, ♭, or ♮ stands *over* a Base without any figure attached, it always applies to the *third*.

When a figure 3, or 5, or 8 is placed over a Base note, the common chord is meant. Should there be *no figures* over a Base note, the common chord is implied.

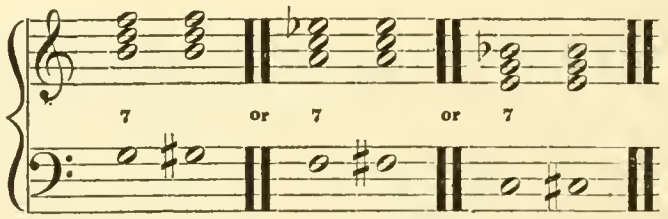
EXAMPLE.



CHAPTER VII.

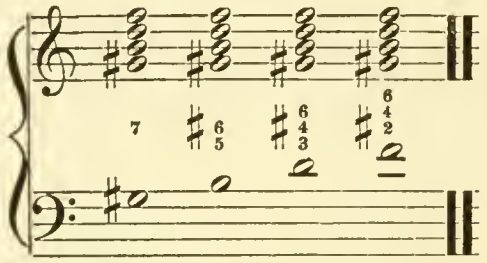
THE CHORD OF THE DIMINISHED SEVENTH.

The chord of the diminished seventh is formed by raising the root of any dominant seventh, a chromatic semitone; thus:

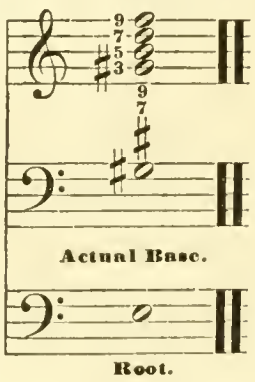


From the Diminished Seventh, three other chords are derived, viz: ♯6/5, ♯6 4/3, and ♯6 4/2.

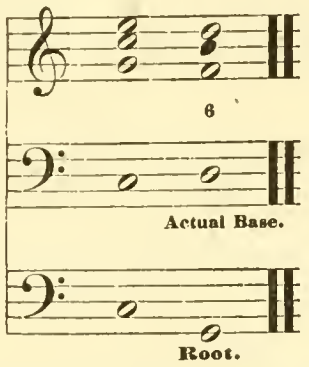
EXAMPLE.



It will be seen that the chord of the Diminished Seventh, bears an imperfect fifth (G♯, to D); therefore, as every minor seventh must bear a perfect fifth, the real root is to be found a major third lower than G♯. Again, the figures to the above chords denote that they are derived from G♯ with the seventh; but as the root is E, with the sharp third, 5th, 7th, and 9th, it must be counted as follows:



It should be remarked that the *leading* note (major seventh) of every scale, bears an imperfect fifth; thus, in the scale of C, the leading note is B, and the fifth from B is F, which is an imperfect fifth; therefore, when the figure 6 is placed over the second of the scale, the Root is not B, for when a Base note, supposed to be a Root, bearing a common chord, is found to have an imperfect fifth, the real Root is a major third below, bearing a seventh.

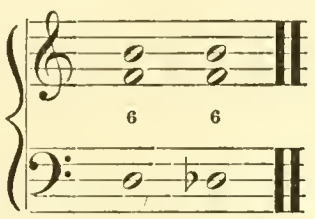


From the above example it will be seen, that the chord of the sixth, when employed on the second of the scale, must be treated as if figured $\frac{6}{5}_{3}$.

CHAPTER VIII.

THE CHORD OF THE EXTREME SHARP SIXTH.*

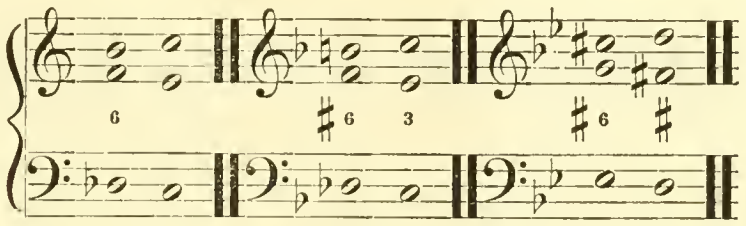
The chord of the Extreme sharp sixth is produced by taking the $\frac{6}{4}_{3}$, and lowering the Base, by license, a *chromatic* semitone.



The Base note must be considered as lowered by license, and should be treated as $\frac{6}{3}_{5}$ with G as the Root.

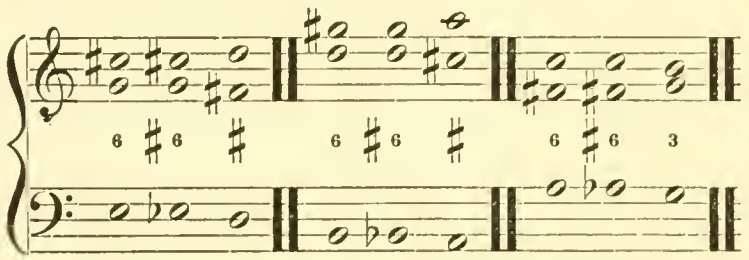
In the above example, the signature makes it unnecessary to use the *sharp* before the six. From D to B, is called a *major*, or *sharp sixth*. From D♭ to B, is called a *superfluous*, or *extreme sharp sixth*. See table of Intervals.

In the resolution of the extreme sharp sixth (figured ♯6) the Base note must descend a *Diatonic semitone*, and it usually terminates into a *major* chord, thus:



* The term *superfluous sixth* is used by some authors instead of *extreme sharp sixth*. The *sharp sixth* is also called the *major sixth*.

When the *extreme sharp sixth* is on a note that is not made sharp by the signature, the ♯ must be placed before the *six*, in order that the performer may decide whether the chord of the *sharp sixth*, or the *extreme sharp sixth* is intended, thus:



CHAPTER IX.

CADENCES.

A Cadence or Close, is a series of chords intended to show the termination of a strain, or portion of a strain of music.

Cadences can be made in various forms, both in the major and minor keys, yet they are divided into *four* general kinds, each having a distinctive character of its own.

The *first* kind is called the *perfect*, or *common cadence*, and includes the *plagal*, and the *authentic* cadence.

The *second* kind is called the *imperfect*, or *half cadence*.

The *third* kind is called the *interrupted cadence*.

The *fourth* kind is called the *deceptive cadence*.

As it is important that the various cadences should be well understood and committed to memory, a description of each kind is given in the order above named.

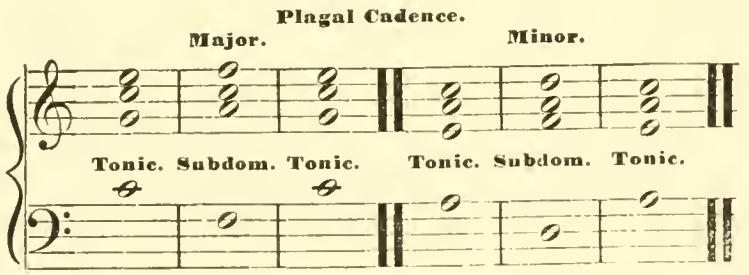
THE PERFECT, OR COMMON CADENCE.

First. A perfect or common cadence, in its most simple form, is made with the harmony of the Tonic, and Subdominant, or the harmony of the Tonic, and Dominant.

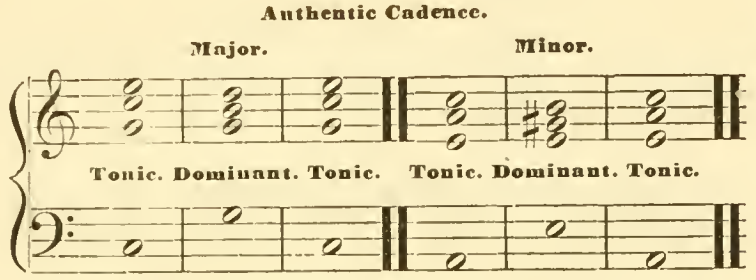
When the Tonic harmony is preceded by the Subdominant, it is termed a *plagal cadence*.

When the Tonic harmony is preceded by the Dominant, it is termed an *authentic cadence*.

When to the harmony of the Tonic, the Subdominant and the Dominant is used, it is called a *perfect*, or *common cadence*.

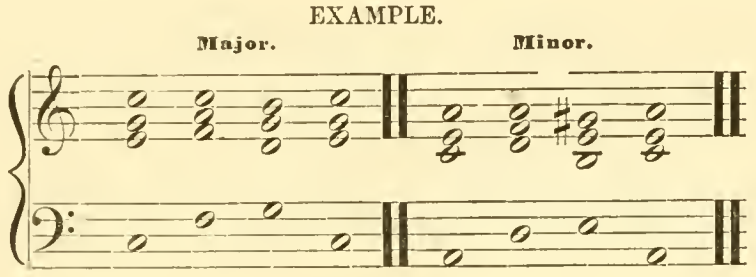


Authentic Cadence.



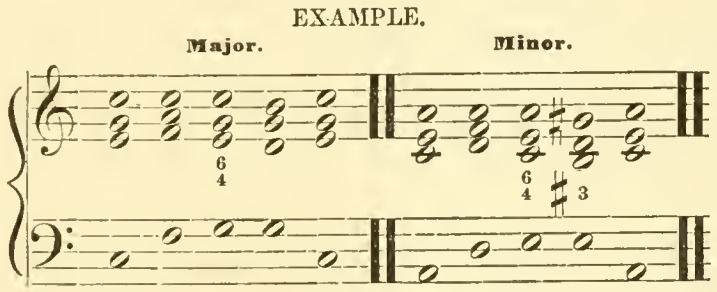
The following is a common cadence in its most simple form, with the chords of the Subdominant and Dominant before the Tonic harmony at the close.

EXAMPLE.



As the progression from the Subdominant to the Dominant is harsh, the chord of the sixth and fourth is frequently introduced.

EXAMPLE.

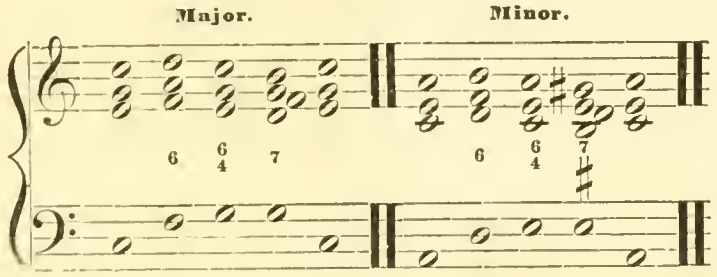


It will be seen, from the above examples, that in forming Minor Cadences, the Dominant is a Major chord, the third being in all cases raised by an accidental. The Subdominant and Tonic are Minor chords.

Sometimes the chord of the sixth (called the substituted sixth) is used instead of the Subdominant, and the Dominant seventh is also used before the Tonic, at the close.

EXAMPLE.

Perfect, or Common Cadence.

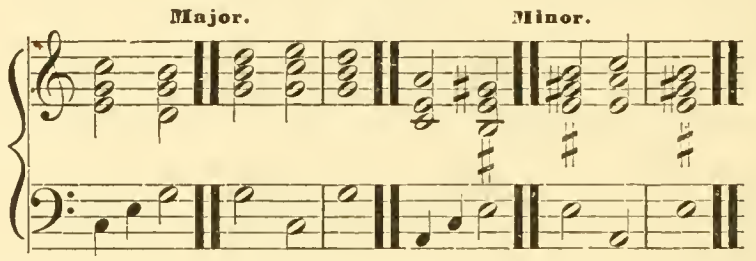


There are many other modes of varying the chords of the common cadence, yet to finish any passage completely and satisfactorily, the basis should always be formed on the Subdominant, Dominant and Tonic.

THE IMPERFECT, OR HALF CADENCE.

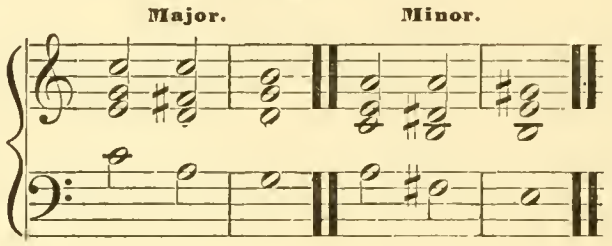
Second. When a passage ends with the harmony of the Dominant and is preceded by the harmony of the Tonic, it is termed a Half Cadence or an Imperfect Cadence, as it leaves the mind under the impression that something else is to follow.

EXAMPLE.



The Imperfect Cadence is sometimes varied in other ways; the following will serve as an

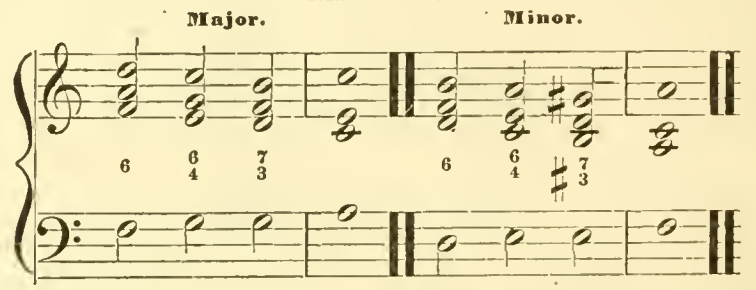
EXAMPLE.



THE INTERRUPTED CADENCE.

Third. The Interrupted Cadence is made with the same introductory chords as the perfect cadence, only, instead of closing with the Tonic harmony, some other chord is made, which the ear had not been led to expect, although to a certain degree had been prepared for.

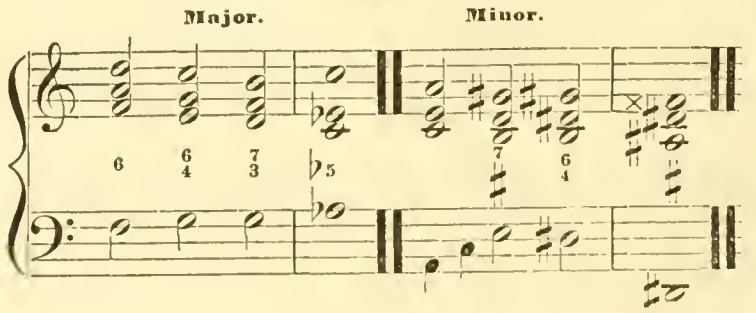
EXAMPLE.



THE DECEPTIVE CADENCE.

Fourth. The Deceptive Cadence differs from the Interrupted Cadence in the final chords only. Instead of closing in a key distantly related to the Tonic, the ear is taken by surprise, as it were, by the passage terminating with a chord remote from, and foreign to, the Tonic harmony.

EXAMPLE.



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